

JANUARY 1984

The
HYMN
A Journal of Congregational Song

VOLUME 35 NUMBER 1 ISSN 0018-8272





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The Hymn is a quarterly, published in January, April, July, and October by the Hymn Society of America, Inc. Opinions expressed in *The Hymn* are not necessarily those of the Editor or of the Hymn Society of America.

Editorial Policy

The Hymn is a journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, *The Hymn* reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles.

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Articles in *The Hymn* are indexed by the *Music Index* and indexed and abstracted in *Religion Index One* and in *Religious and Theological Abstracts*.

Typography and printing by Simmons Press, Inc., New Orleans, Louisiana.

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Editor's COLUMN

Readers will be surprised to find in this first issue of 1984 a review of Albert Bayley's *Rejoice Together* written by none other than Erik Routley, who died in October 1982. This review, probably the last that Routley wrote, was written perhaps a month before his death. I inadvertently misfiled the review and when no copy was found in Routley's files, I decided to seek another reviewer. In the late summer of 1983, however, the review surfaced. It is coincidental that it appears with the Robert Mitchell's review of Routley's last book, *Christian Hymns Observed*.

A second surprise of this issue is that *The Hymn* appears in the same size and format. The scheduled change to a larger size and new design has been postponed.

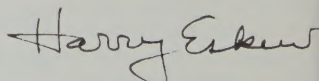
Irving Lowens (1916-1983), to whom John H. Giesler has given a memorial tribute in this issue, was a leading scholar in American musical studies who contributed significantly to our understanding of the music of early American hymnody. He was also a long-time member of the Hymn Society of America. The Sonneck Society, of which Lowens was a founder, has established an Irving Lowens Memorial Fund.

As we begin a new year we are pleased to announce a new group of contributing editors: Dale Ramsey (New Hymns), Barbara Dobesh (Reviews of Hymn-Based Music),

Jack L. Ralston (Hymns in Periodical Literature), Terry E. Miller (Ethnic Hymnody), and Deborah C. Loftis (Indexer). The new category (Ethnic Hymnody) is a realization of a recommendation by the Editorial Advisory Board to include an article related to the hymnody of an ethnic group in each issue of *The Hymn*. This series begins with Dr. Miller's article on the oral tradition of Gaelic psalmody in Scotland.

Deborah C. Loftis, contributing editor for indexing, is far from being new. Her detachable index for last year's volume 34 is the fifth consecutive volume of *The Hymn* she has indexed. Copies of Mrs. Loftis' *The Hymn Index Volume 1 (1949) — Volume 32 (1981)* are still available from the HSA office (\$6.00 postpaid).

With this issue I begin my eighth and last year as editor of *The Hymn*. Although an editor's work is demanding, the interest and encouragement of many readers and the guidance and support of our Executive Director, Editorial Advisory Board, Contributing Editors, and Hymn Society officers have made editing *The Hymn* a genuinely fulfilling opportunity.



Harry Eskew

President's

MESSAGE

*Out of the same rose, the bee extracts
honey, the spider poison.*

(Martin Luther Proverb)

His insight from nature gives us more profound wisdom about human nature. Human beings also react to stimuli in unique ways.

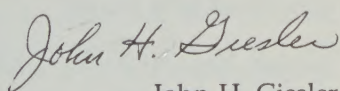
These thoughts came to me as I was reading through the last issue of *The Hymn* with its wealth of experiences about the language of hymns. We read where a female was described as a "full of faith man." Elsewhere we read of those who see "man" as exclusively male. Sexist language throws up red flags to many because it involves emotional feelings developed over a lifetime. Some can become so upset by certain words that they feel "irresistibly forced" to change them and so cause others to become offended that they "immovably object."

The use of language is an important issue not only in hymnody but appears in all areas of life. One needs to read only a little church history of the creeds to realize how important words are in religion. Much needs to be done. A great deal can be done. But the spirit in which it is done will determine how much will be done. If personal pride rather than honesty becomes the issue, heat rather than light is generated. When the words become more important than the reality we are all disturbed.

Professor Dent in his fine Pelican book *Opera* cautions us that "poetry takes us into a new world . . . it belongs to the world of imagination and not the ordinary world of fact." This becomes even more delicate when it involves religious verse in hymns. To deal with the language of faith in worship requires sensitivity and awe. Change must come gracefully if it is to persuade. Instead of ingenuous or even ingenious hymn "tinkering," enthusiasm may be more productively spent on creating new hymns that speak directly to this generation.

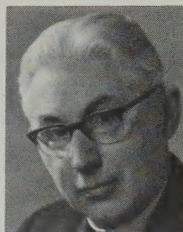
But above all, everything must be done in love. We have to suspend our preferences for the status quo or for rapid change, in order to give freedom or growth to be a blessing.

Our need for balance and wisdom are summed up wistfully in *Serenity*. "Lord, grant me the courage to change those things that need to be changed, the grace to endure those things that cannot be changed, but above all give me the wisdom to tell the one from the other."



John H. Giesler

An Interview with Cyril Taylor



Cyril Taylor is a distinguished Anglican clergyman, hymnologist, composer, and hymnal editor who lives at Petersfield, Hampshire, England. His article "Hymns at Weddings" appeared in our October 1981 issue.

(This is a conversation between the editor of *The Hymn* and Canon Cyril Taylor at Hatfield College, Durham during the annual conference of the Hymn Society of Great Britain and Ireland.)

The Hymn: Canon Taylor, would you give us some biographical information for the Americans who read *The Hymn*?

Canon Taylor: I suppose I've been mixed up with hymn singing all my life. I remember, as a very small boy, standing on at the church pew and singing in Wigan in Lancashire, which was a coal mining town where my father was a Vicar, and singing from what I now realize was the 1904 edition of *Hymns Ancient and Modern*. I still have the inscribed copy which my father gave to my mother in 1907. When I was just ten I went to sing in the choir of Magdalen College, Oxford, and went the college school, where I stayed till I was 18. Then I went to Christ Church, Oxford. After ordination I served in a parish in the Midlands which in those days didn't have much music, and later on I went to Bristol Cathedral as minor canon and precentor.

The Hymn: Was this your first position in which you were primarily concerned with music?

Taylor: Yes and it was rather a tricky situation, because I remember the

Dean saying "You must remember, my boy, that that little man (the organist) was sitting on that stool before you were born." So we had a slightly different outlook on things. He was in his 70s and I in my early 30s. I had three happy learning years there. Then I went literally "up the road" to a job in the religious broadcasting department of the BBC, a completely new life, wildly exciting.

The Hymn: I believe this was during World War II?

Taylor: Actually two months before it started.

The Hymn: At BBC you were concerned with the music of the services that were broadcast?

Taylor: Yes, with the planning of the services in general I was absorbed into the London staff (very small in those days) which was evacuated to Bristol, because at that time it was expected to be easier to work in than London. In due course it wasn't all that easy and when our department returned to London after the war, I stayed on it till 1953, after the Coronation of Queen Elizabeth the Second.

The Hymn: I suppose one thing that would stand out in your mind from those years is your work with the *BBC Hymnbook*.

Taylor: Yes, certainly. It was started just before the war, and couldn't be taken up again until 1942 or 1943. We had many enjoyable meetings under the chairmanship of the most colorful musicians in the country at that time, Sir Hugh Allen.

The Hymn: For what purpose was the BBC hymnal used?

Taylor: That's interesting. It was produced primarily for listeners to the daily broadcast service. But they were really the wrong audience, because they were elderly and in their own homes. The very people most likely to hate a new hymnbook! It was only used in a very few churches, such as the University Church of Oxford but I feel sure it was a good book, and it has certainly been a very influential one, because we weren't tied to the tastes of a congregation. We had a gloriously free hand. But at that time it had too much new material for a congregation.

The Hymn: What was new in the BBC Hymnal that has come to be accepted in more recent books?

Taylor: Well, I notice that your new forthcoming Episcopal hymnal has drawn on it quite a bit, using in fact one of my own tunes which I don't think any other book has recognized. It was named after the village in which I grew up, Mowsley in Leicestershire. I wrote it for "Jesus lives," but they have put it to a Transfiguration hymn of Brian Wren, "Christ upon the mountain peaks."

One can get a general impression looking at several books, that its material has percolated pretty widely.

The Hymn: Of all your hymn tunes, I suppose the best known is ABBOT'S LEIGH.

Taylor: By far. It's become rather a burden, because everyone says to me "O, I do like your hymn tune,"—in the singular!

The Hymn: And they forget about the others. Would you tell us about how you came to compose this tune and how it got its name?

Taylor: I remember it well. It was a Sunday morning, May 1941, when the bombing of Bristol had been very severe. I moved out to some friends across the Clifton Suspension Bridge to the village of Abbot's Leigh. This friend of mine was Vicar there. I stayed with him four or five months. On that Sunday morning I sat down at the piano in their dining room. No one else was there. I had to spend most of my Sundays at home listening to the broadcasts. I wrote the outline of the tune that morning, intending it to be sung to "Glorious Things of Thee are Spoken." Some have speculated that I wrote it as an alternative to "Deutschland über alles!" I don't remember that that was so. Of course, there were many critics who wrote the BBC asking "why do you sing a German tune?" but at least consciously it was not for that reason. And then like most tunes it had to be touched up in various ways. The Oxford Press asked me to write a different ending. Being young and having no professional skill in those matters, I altered it. Well, I can see now that I was obviously wrong, or they were. They printed it like that,

but they eventually discarded the leaflet, I'm glad to say. Later it was put in *Hymns Ancient and Modern, Revised* and the *BBC Hymnbook*, more or less at the same time. Just before being put in the hymnbook one of my colleagues; Dr. George Thalben Ball, the great organist—seized it, saying we must broadcast it in a little program we had each morning called Lift Up Your Hearts. Hymns were played before and after to provide a kind of buffer: and that is how the tune first became known—it was recorded by the BBC orchestra for use before and after the program. All the same, it has taken many years to reach the peak of familiarity which it now knows.

The Hymn: I believe it has been set not only to "Glorious Things of Thee Are Spoken" but to quite a few others.

Taylor: To almost every hymn in that meter, as far as I know!

The Hymn: Which key do you prefer it in?

Taylor: Oh, obviously in D: and I'm so glad people enjoy it, but I do wish they'd get the ending right.

The Hymn: What is a recent hymnal that has the correct ending?

Taylor: They all have it correctly printed. It's a matter of *singing* it correctly.

The Hymn: Is it the large downward skip that is difficult?

Taylor: Yes, I suppose so. I must tell you that when I was in a village in the county of Dorset and had to train our little choir, the only way I could get them to go right down was physically

to disappear beneath the choir stalls. When they saw me go down, they went down with me!

The Hymn: After the *BBC Hymnbook* you were associated with editing several others. Would you tell us about them?

Taylor: I've been associated for 20 years with *Hymns Ancient and Modern*. Of course I can't say I took the place of that great hymnologist, Maurice Frost. Nobody could. But he died in 1961 and since then I've been on the board; and I must tell you how influential on the board's work was Bishop John Robinson who wrote *Honest to God*. He said "These hymns won't do," and inspired us to compile *100 Hymns for Today* and, in due course, the second hundred, *More Hymns for Today*. Both of these have now been incorporated with what we consider the best of *Hymns Ancient and Modern* to make one book. It's a book of convenience and being truly ancient and modern we call it *New Standard Ancient and Modern*. Of course *Ancient and Modern* occupies a position in this country which one book could not possibly occupy in your vast country.

The Hymn: Will this eventually replace *Hymns Ancient and Modern Revised*?

Taylor: Well, I hope so. You see, at the moment some people go to church carrying no fewer than three hymn books and that's not much fun!

The Hymn: What was your role on these committees?

Taylor: I assembled the material on which the committee pronounced. The first supplement was received

with open arms. But people were so ready for something *different* that I think they'd have fallen on anything they were given. We produced that book just on the verge of the "hymn explosion," so it was not too easy to find the material. For the second supplement I did the same thing, assembling the material. By this time the results of the explosion were so great that it was not a question of what to put in, but what to keep out.

The Hymn: Did you find some American possibilities?

Taylor: Indeed. In particular, Bland Tucker. I remember seeing him at Salisbury Cathedral about ten years ago, and when he said "I'm Bland Tucker," I nearly fell through the floor. It was a great name to me, and to you, I'm sure.

... editing with the needs and capacities of the congregation in the front of your mind. If a hymnbook is for the congregation, then you must provide for it first and foremost.

The Hymn: As you may know, he's the only member of the committee that produced the *Episcopal Hymnal* 1940 to survive to work in the new hymnal which will be out soon.

Taylor: I've seen he's contributed a very big element to that: what we all owe to him!

The Hymn: Did you also have something to do with the supplement to the *BBC Hymnal, Broadcast Praise*?

Taylor: No. I saw that stated somewhere, but it isn't true. They very wisely left me out because I'd had so much to do with the other one.

The Hymn: I'd like to turn to another

topic of interest to you—what you have called pastoral editing. Would you explain to our readers what you mean by that?

Taylor: It's editing with the needs and the capacities of the congregation in the front of your mind. If a hymnbook is for the congregation, then you must provide for it first and foremost. This shows itself even in the way you set out your material, in the various helps you give them.

The Hymn: You sought to practice pastoral editing in *More Hymns for Today*, did you not?

Taylor: We did. Much attention was given to keys. *Hymns Ancient and Modern* over the years is an example of this, as each new edition would bring the tunes down a bit. The

emphasis of the Tractarians was on the choir, and pitches were raised to bring out a lovely treble. We paid more attention to the people, and so we lowered keys. In addition, it was so important to get these new words sung that we set them to tunes that the people already knew, so sometimes we were forced to use tunes that weren't altogether suitable: we realized that.

The Hymn: Pastoral editing was the topic of the Hymn Society of Great Britain and Ireland in their summer 82 meeting. What were reactions to these ideas?

Taylor: Not much new came from it. It's an attitude of mind with which

you approach your work. It's realizing, for instance, that certain "musician's tunes," though lovely in themselves, would not "fill the bill" at all.

The Hymn: What are your opinions on unison versus part-singing?

Taylor: There was a time in the great choir days when unison singing lost ground. But unison singing is to be highly valued, perhaps alternating with part singing by the choir.

The Hymn: Let's go back and fill in some more details of your life. After the BBC you did what?

Taylor: I went as Warden of the Royal School of Church Music, which was just moving from Canterbury to a vast house called Addington Palace, near London. It had been the country house of the Archbishop of Canterbury during the 19th century, and its large grounds had been turned into a golf course, so we didn't have to cut the grass! We had a small resident college of young people training to be church musicians, and also short courses for visitors: but the dual purpose wasn't very easy to work, and later on it became impossible for young people to make a living out of church music (it never was, really: not here) and the Palace developed under Lionel Dakers, into the place which I'm glad to say many people from your country have visited. But that was after my time.

The Hymn: And then what?

Taylor: I went to look after five villages in a valley of Dorset, a delightful unspoiled county in the south of England. The villages were extremely small but each one had a medieval church. Only one had a

choir. (This was the choir where I ducked down below the choir stalls for ABBOT'S LEIGH.) That meant simply doing one's best musically in the circumstances. I was there ten years, then went to Salisbury as precentor, a big change. I worked with the choir in conjunction with the organist, an arrangement which means great difficulties when it doesn't work, and great joys when it does. This one did. I loved my six and a half years there. The organist, Richard Seal, was one of the few cathedral organists really concerned about accompanying hymns. We used *Hymns Ancient and Modern Revised* and the first supplement.

The Hymn: I believe at Salisbury you have a memorial window to George Herbert.

Taylor: Yes. I think of him more as a poet than a hymn writer. He lived in Bemerton, in a small village just near Salisbury: and you can still see G.H. over the front door of this Rectory opposite the little church he served.

The Hymn: After Salisbury you retired?

Taylor: Yes, to live in Petersfield in Hampshire, and there's still lots to do. People write asking all sorts of questions, and I'm lucky to live near John Wilson, an authority on so many subjects. I've also been very tied up with the second supplement to *Hymns Ancient and Modern* as well as with this putting together of the three parts. I'm also trying to help in the local parish, which is a delight.

The Hymn: What advice do you have for young aspiring church musicians?

Taylor: Without question I would say, cooperate with your clergyman or you'll get nowhere. That matters far more than technical excellence (if you have to choose: but why should you?).

The Hymn: Of all the tunes you've composed which would be your favorite?

Taylor: I think I must say ABBOT'S LEIGH. That is the verdict of the public

and I should be a fool not to accept it. A hymn must have weight, length and substance to be successful, like "Praise My Soul the King of Heaven." I have a little hope for a tune I've recently written for the new Methodist book to the famous text "And Can It Be." This is a rash thing to do in this country where they've always sung a tune called SAGINA: but people are getting more adventurous these days, and we shall see.

Helen Maria Williams and Her Contribution to Congregational Song

Samuel J. Rogal



Samuel J. Rogal is a professor of English at Illinois State University at Normal. Several of his articles have been published in *The Hymn*. His book *The Children's Jubilee: A Bibliographical Survey of Hymnals for Infants, Youth and Sunday Schools* was published last year by Greenwood Press.

In 1783 the 22-year-old daughter of a British Army officer celebrated the Treaty of Versailles by writing *An Ode to Peace*. Samuel Johnson read the verse in May 1783, and "when this elegant and accomplished young lady was presented to him, he took her by the hand in the most courteous manner, and repeated the finest stanza of her poem; that was the most delicate and pleasing compliment he could pay."¹ Unfortunately, the political and literary reputations of Helen Maria Williams (1762-1827) have not risen much beyond the slight reference in Boswell's *Life*; not even later associations with Mary Wollstonecraft and Hester Lynch Thrale, nor her *Letters* from revolutionary

France (1790-1796) could save her from eventual rest within an unobtrusive niche in the back pages and endnotes of literary histories.

However, there exists a small but necessarily important chapter in the literary life of Helen Maria Williams that has yet to be explored. Prior to her departure for France in 1788, initially to visit her elder sister, Cecelia Coquerel, she had enjoyed some recognition as a poet. In addition to the 1783 *Ode*, she produced a verse tale entitled *Edwin and Eltruda* (1782), *Peru* (1784), and an edition of *Poems* (1786). In 1781, after having composed *Edwin and Eltruda*, Miss Williams went to London and handed her poem to Andrew Kippis

(1725-1795), then minister of the Princess Street Chapel and the leading Presbyterian cleric in London; he committed himself to see the poem through the press and to write a short introduction. Although the lines of close personal relationship between Kippis and the young poet are not always clear, the London divine was a friend of the girl's mother; indeed, he relayed to Boswell the anecdote about Johnson and the *Ode to Peace*, and perhaps even introduced young Helen to Johnson's biographer.² The literary influence of Dr. Kippis upon Miss Williams may, however, appear more sharply when viewed in connection with two religious poems from the latter's 1786 collection of *Poems*.

The first piece, "Trust in Providence," has nothing extraordinary to recommend it. The lines function as an expression of Miss Williams' commitment to the principles within the evangelical movement of conservative 18th-century Protestant Dissent:

In ev'ry joy that crowns my days,
In ev'ry pain I bear,
My heart shall find delight in praise,
Or seek relief in prayer.
(from *Miscellaneous Poems*,
London, 1786, I)

Above are the seeds of the writer's enthusiasm: an enthusiasm that would intensify once she embraced the doctrines of the Girondists, an enthusiasm that would fire her impressions of and sentiments toward the French Revolution, an enthusiasm that would explode in such prose works as the *Letters* (1790, 1795-1796) and *Sketches of . . . Manners and Opinions in the French Republic* (1801). Thus,
When gladness wings my favoured hour,
Thy love my thoughts shall fill:
Resigned, when storms of sorrow lower,
My soul shall meet thy will.
(*Poems*, I)

However, the value of "Trust in Providence" rises considerably when studied as a congregational hymn, in which context it becomes known as "Whilst Thee I Seek, Protecting Power!" It belongs to the "hymn of personal experience" category as an "I and my hymn." Simply, the poet expresses her experience and supports it with clear references to a particular spiritual mood that may, in turn, identify specific conclusions or discoveries. She identifies and speaks for herself! In the opening stanza, she quickly disposes of a common dilemma: human vanity succumbs to the protection and power of God:

Whilst Thee I seek, protecting power!
Be my vain wishes stilled;
And may this consecrated hour
With better hopes be filled. (*Poems*, I)

From there, she pours forth her own religious enthusiasm:

In each event of life how clear
Thy ruling hand I see!
Each blessing to my soul most dear,
Because conferred by Thee. (*Poems*, I)

Typical of her own evangelical spirit, the poet ends this praise of total trust by directing the reader's thoughts not toward her own mind or soul, but in the direction of her own rebirth:

My lifted eye without a tear
The gath'ring storm shall see;
My steadfast heart shall know no fear;
That heart will rest on Thee. (*Poems*, I)

Although Miss Williams did not write the above stanzas for congregational use, the piece found its way into denominational hymn books. Considering the general tone of the poem, as well as Andrew Kippis's Unitarian sympathies, it was perhaps no mere accident that the patriarch of the Unitarians, Joseph Priestley, introduced it as a hymn: specifically into his 1790 *Psalms and Hymns for the*

use of the *New Meeting in Birmingham*. With the exception of the Cross Street (Unitarian) Chapel in Manchester, to which copies of the 1790 collection had been housed prior to the destruction of the Birmingham meeting-house, "Whilst Thee I Seek" rested in hymnodic obscurity for the next five years. Then, in 1795, Kippis, Abraham Rees, Thomas Jervis, and Thomas Morgan (resident London Presbyterians inclined toward Unitarianism) published a *Collection of Hymns and Psalms for Public and Private Worship*, including Miss Williams' lines among 690 hymns and psalm paraphrases by more than 50 poets.

Despite the fair popularity of Kippis's *Collection*, Unitarians proceeded to crank out hymn books at an average of one per year for the next 45 years. And, if we may expedite the discussion by accepting the word of Dr. Julian, "Whilst Thee I Seek" housed itself in every one of them.³ Further, cento versions charged into the hymn books of at least two other denominations: Hugh Stowell's *A Selection of Psalms and Hymns Suited to the Service of the Church of England* (1831) carried the poem as "Father, in All Our Comforts Here"; the Congregational Union (London) chose, in its *New Congregational Hymn Book* (1859) to title the Williams hymn "While Thee I Seek, Almighty Power." Stowell carried the hymn through 15 editions until 1877, while the Congregationalists saw fit to abandon it in 1874.

From 1795 until fairly recently, hymnal editors in America have seen fit to stamp "Whilst Thee I Seek" upon the pages of their collections. The Congregationalists included it in Samuel Worcester's edition of *Watts's Psalms, Hymns and Spiritual Songs*. . . To which are added, *Select Hymns*

(1832); *The Sabbath Hymn Book* (1859); the *Church Psalmody* of Lowell Mason and David Greene (1859). The Presbyterians placed it into *The Church Psalmist* (1847) and *New Psalms and Hymns* (1901). The resourceful investigator will find cento and nearly pure versions in at least 20 collections in America between 1854 and 1957: two are Unitarian, three Methodist, three Baptist, two Moravian, two Episcopal, two Mennonite, and one each of Lutheran, Universalist, New Church, Reformed, and Evangelical United Brethren sponsorship.⁴ Finally, one denominational book, *University Hymns* (1924), carries a slightly abbreviated version—the editors having omitted the fourth stanza.

The second Helen Maria Williams poem from the 1786 collection to graduate to hymnody focuses upon the theme of Nature speaking of God. The opening lines read:

My God! all nature owns Thy sway,
Thou giv'st the night, and Thou the day!
When all Thy loved creation wakes,
When morning, rich in lustre, breaks,
And bathes in dew the opening flower,
To Thee we owe her fragrant hour;
And when she pours her choral song,
Her melodies to Thee belong!

(*Poems*, 1786, I)

In every respect, the lines are far superior to "Whilst Thee I Seek." The 24-year-old poet has developed a lucid and concrete set of impressions leading to a God-created Nature, an active Nature whose every sight and sound penetrate the soul of mankind. She wends her way (perhaps unknowingly by way of Chaucer and Shakespeare) within the outermost limits of English Romanticism by establishing Nature as the means whereby God can reach downward to man, and man, in turn, may direct his "softened heart to Thee." She has cast her lot in the direction of an ideal that

Wordsworth would soon identify as "Nature's holy plan," the preamble of which begins (in his "Lines Written in Early Spring"), "To her fair works did Nature link/The human soul that through we ran."

Despite the absence of traditional Church imagery and a lack of language to suggest obvious Christian experience, Miss Williams' "My God! All Nature Owns Thy Sway" did achieve some recognition as a congregational hymn. In 1840, James Martineau included it in his *Hymns for the Christian Church and Home*, a volume produced for his Unitarian congregation meeting in Paradise Street Chapel, Liverpool. Indeed, the piece found a place beside Wordsworth's "The Labourer's Noon-Day Hymn," Coleridge's "Child's Prayer at Evening," and Sir Walter Scott's "When Israel of the Lord Beloved" (from *Ivanhoe*, Chapter 40). However, the slight nod in the direction of British Romanticism aside, Martineau's collection remained, essentially, tied to the tradition of 18th-century Protestant Dissent: Isaac Watts authored 77 of the hymns, Philip Doddridge 53, and 43 came from the pen of Charles Wesley.

Undoubtedly, few literary historians would challenge the realities of Helen Maria Williams' involuntary contribution to English hymnody: the adaptations of the two poems were confined generally to Unitarian collections, while the poet herself has received little acknowledgment from hymnologists. Although her prose efforts are heavily marked with sincere religious sentiment, the writer's strongly republican attitudes tended to isolate her from the majority of late 18th and early 19th-century churchmen who stood firmly fixed upon the high ground of tradition and authority.

Shelley, Coleridge, Wordsworth, Southey, and Moore may have gazed longingly across the Channel, but at least they never ventured upon French soil to join the ranks of enthusiastic revolutionaries. That was the image of Helen Maria Williams when her *Letters* came under attack, both in England and in France, as the heated rantings and unscrupulous fabrications of a female Jacobite! Thus, all but a handful of open-minded clerics and literary commentators seemed willing to bury, as deeply as possible, her reputation in the rubble of the French Revolution, to resurrect her name only on those occasions when she might be observed in correspondence with the more rational feminine minds of the period—specifically Mrs. Piozzi and Mary Wollstonecraft.

Nevertheless, hymnologists who would be quick to condemn the republican reverberations of Helen Maria Williams—or to ignore them altogether—would perhaps be the first to admit that the two poems from the collection of 1786 fit neatly at the beginning of what they label loosely the hymnody of the Romantic movement. There is no doubt that she represents a host of lesser poets who, during the final moments of the 18th century, contributed a considerable degree of art and feeling to English religious verse. If Miss Williams' efforts were not directed immediately to congregational song, they indicate at least her willingness to work—if only for brief moments—in the hymnic form. She and her fellow contributors to the hymn books of Priestley, Kippis, and Martineau really gave to English Protestants a new type of hymn—a so-called *literary* hymn, in which the poet sought to increase the intensity of the personal religious commitment and to

emphasize the relationship between poetry and the spirit of pure devotion. We can do nothing about altering the reputation of Helen Maria Williams insofar as concerns her political beliefs and her political prose; but we can, without fear of forcing the issue, extend to her proper credit for bestowing some small gift upon

English hymnody during a delicate period. Undoubtedly, she represents well the transition between the evangelical revival of the mid-18th century and the development of a popular hymnody that came to England and America approximately 75 years later.

Notes

1. R. W. Chapman (ed.), *Boswell's Life of Johnson* (London: Oxford University Press, 1953), pp. 1283-1284.
2. See *Life of Johnson*, p.1284.
3. John Julian (ed.), *A Dictionary of Hymnology* (1907; reprint: New York: Dover Publications, Inc.,

1957), II, 1281.

4. A partial listing of these may be found in Katharine Smith Diehl, *Hymns and Tunes: an Index* (New York and London: The Scarecrow Press, 1966), p. 349.

Oral Tradition Psalmody Surviving in England and Scotland

Terry E. Miller



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Little known but remarkably fascinating is the lined-out, unaccompanied hymnody practiced by certain Appalachian Baptist sects in the United States. Lined hymnody survives primarily in eastern Kentucky among the Old Regular Baptists but is also heard in some Primitive and United Baptist churches as well as in black Baptist churches throughout the country, where this ancient form of hymnody is called "Dr. Watts" or "long meter."¹ Using a hymnal containing only the words, one of the men starts the song alone and is joined by the congregation as soon as they recognize the tune and text. At the end of the first line of text, the leader "gives out" in a sing-song formula the next line which is then sung

by everyone. Besides being unaccompanied, the singing is slow, lacks a clear beat, and one result is differences among singers in the details of ornamentation and timing; the resulting texture is heterophonic.

Surviving lined hymnody derives from the lined psalmody practiced in 17th and 18th-century New England by the Independents or Congregationalists, including the Puritans. In the early 18th century many voices were raised against the practice, leading to the advent of "regular singing," i.e., singing by note. It is certain that lined psalmody has been introduced from the British Isles earlier, specifically from England. Both in England and New England, lined-out, heterophonic psalmody was

called the "Old Way of Singing." This manner of singing, so often condemned in the past by ministers and learned musicians and now assiduously studied by ethnomusicologists, has recently been described in two works by Nicholas Temperley.² Temperley's research, however, was based on historical written sources, leaving the question does the "Old Way of Singing" also survive today in the British Isles? unanswered.

During the 17th century the English church was alternately pulled towards episcopalian or presbyterian government, depending on whether Calvinism held sway or not. During the period of the Long Parliament from 1640 to 1649, an institution which ordered the beheading of King Charles I in 1649, the ascendancy of Calvinism resulted in the formation on July 1, 1643, of the Westminster Assembly of Divines meeting at Westminster Abbey, its chief purpose being to reform the Church of England. Besides producing the Westminster Confession and the Long and Short Catechisms, the divines also wrote *A Directory for the Publike Worship* . . . published in 1645, the first known document specifically to describe lining out.

That the whole congregation joyn herein, every one that can read is to have a Psalm book, and all others not disabled by age, or otherwise, are to be exhorted to learn to read. But for the present, where many in the Congregation cannot read, it is convenient that the Minister, or some other fit person appointed by him and the other Ruling Officers, do read the Psalm, line by line, before the singing thereof.³

It seems unlikely, however, that the respected divines simply invented the practice; they more likely recommended an already-existing practice, perhaps related to the earlier 16th-century custom of "uptaking the

Psalme."⁴

Although lined psalms and hymns survived here and there in England at least into the mid-19th century, they are no longer practiced in any known parish of the Church of England, for central authority, denominational hymnals, and the presence of organs all tend to obliterate survivals like lining out. Inquiries among Methodists, English Presbyterians, Baptists (including the conservative Strict Baptists), the Church of Christ, and "Glasite" Church of Christ determined that the practice of lining out hymns and psalms had long since disappeared, though the offices of clerk or precentor, i.e., the individual who led the singing, sometimes persisted. Further inquiries regarding Wales and Ireland proved fruitless.

Interestingly enough, the only example of lined hymnody heard in England was in a West Indian pentecostal church, the New Testament Assembly in Leyton (east London). The Rev. I. O. Smith told me that in the Caribbean, especially Jamaica, "tracked hymns," as they call them, are fairly common, especially at the nine-day funeral wakes. But lining out is done quickly, the line being inserted during the pause, and sometimes not even given out in its entirety.

It is in Scotland where lined psalmody survives, not among the lowland Scots who originally followed the recommendation of the Westminster Assembly, but among the highlanders in their Gaelic-language church services. The Calvinist reformation penetrated more slowly throughout the Roman Catholic highlands than in the lowlands, and it was not until 1694 that a complete translation of the psalms, into meter verse, appeared.⁵

Gaelic-language services are held

today in three denominations: the Church of Scotland, the Free Church of Scotland, and the Free Presbyterian Church of Scotland. Whereas the Church of Scotland is the national kirk and found throughout the realm, the Free Church, organized in 1843, and the Free Presbyterian Church, organized in 1892, are primarily highland entities, being especially strong on Lewis, Harris, and North Uist in the outer Hebrides and on Skye, the inner Hebrides. All three denominations also hold services in English, but the Church of Scotland, which is predominantly English-speaking, sings not only both English psalms and hymns but sometimes accompanied by organ, while the other two bodies sing only psalms and never with an instrument. Gaelic psalm singing has nearly disappeared from the mainland areas of highland Scotland, now flourishing mainly in the Hebrides, with the Isles of Lewis and Harris (actually one isle) being the great stronghold of Gaelic culture. In addition, three congregations in Edinburgh and five in Glasgow regularly hold Gaelic-language services where the psalms are sung. Gaelic psalms may also be heard in the Cape Breton area of Nova Scotia, Canada, and in parts of Australia.

Gaelic psalms may be heard in the usual preaching service, where three are sung, one at the beginning, one before the sermon, and one at the end. They are also heard at prayer meetings during the week, where four, five, or six psalms alternate with layman-lead prayers or scripture readings. Psalms are naturally heard during the most important services of the year, the twice-annually observed communion services, which are preceded by nearly a week of services and prayer meetings and followed by a service of thanksgiving on Monday.

At communion, a psalm is sung as each table comes to or leaves the front.

Highland buildings are extremely austere, with unfinished floorboards, clear or frosted window panes, plain wood pews with book rests, and a two-level pulpit. At preaching services the higher pulpit is reserved for the minister, the lower for the precentor, but at prayer meetings the officiant usually occupies the lower pulpit with the precentor in the enclosed area before it. The minister wears plain garb, even a black coat, while the precentor and elders as well as men throughout the congregation wear plain dark suits, white shirts and solid color ties. Women wear dresses, usually an overcoat, and cover their heads. The precentor's behavior, like that of everyone else, is self-effacing and impersonal. He stands to precent the psalms while the congregation remains seated. He as well as the congregation have before them either the Gaelic Bible with the metrical psalms in the back or a separate Gaelic psalter.⁶

Obviously, entire psalms are not sung because the singing is quite slow and demanding of stamina. At each point in the service where a psalm occurs, only one to three verses of the text (two or three stanzas, rarely four) are sung. The minister first announces which psalm is to be sung, reads the entire passage, then repeats the first line. The precentor stands to begin singing, having had usually no other warning as to which text would be used and no guidance as to tune. He begins singing immediately, the first two or three notes of the tune being sung more rapidly and with less ornamentation than the remainder will be, this helping the congregation perceive the tune and join in. Without break, the first two lines of

the verse are sung. At this point the congregation ceases singing while the precentor continues, chanting out the next line of verse. The congregation then resumes singing the tune, and so it goes until the psalm passage is completed.

It will be noted that the precentor does not sing the last syllable of each line, because during this moment he takes a breath allowing him to begin the lining-out portion without break. At the end of the chanted line, he is expected to go to the first pitch of the melodic line so that the congregation can continue, but sings only the first

syllable with them, after which he again pauses for a breath.

The entire versified psalter is in common meter with four lines to a stanza and a syllable arrangement of 8686. All tunes used are thus common meter tunes. Because text and tune are not coupled, the tunes used are the type called "common tunes." A total of 23 tunes currently may be used, but of these only about a dozen are oft heard, another six or seven occasionally used, and the remainder rarely heard. Indeed, I was only able to record the rarely heard group by requesting them to be sung.

Figure 1. Tunes and Sources of Gaelic Psalm Singing

Tune	Source	Free Church Psalter	Ch. of Scotland Psalter
A. Commonly used tunes			
BANGOR	Tans'ur's <i>Harmony of Zion</i> , 1735	29	313 (1)
COLESHILL	<i>Barton's Psalms</i> , 1706	42	31 (1)
EVAN	William Henry Havergal, 1793-1870	59	692
KILMARNOCK	Neil Dougall, 1776-1862	79	400
LONDON NEW	Scottish Psalter, 1635	82	520 (2)
MARTYRDOM	Hugh Wilson, 1766-1824	85	457 (2)
MONTROSE	Gilmour's <i>Psalm-Singer's Assistant</i>	88	—
MORAVIA	Wolder's <i>Gesangbuch</i> , 1598	89	306
ST. DAVID'S	Ravenscroft's Psalter, 1621	110	31 (2)
STORNOWAY	John Matheson, Bragar (Lewis)	135	—
TORWOOD	John Turnbull, 1804-44	140	—
WALSALL	<i>Anchor's Collection of Psalm Tunes</i> , c. 1721	142	148
B. Less commonly used tunes			
BALLERMA	Adapted by Robert Simpson, 1790-1832	28	313 (2)
BEDFORD	William Weale, d. 1727	31	242
DUNDEE (WINDSOR)	<i>Damon's Psalmes</i> , 1591	50	276 (2)
FREE CHURCH	A. D. Thomson, in <i>Cameron's National Psalmist</i> , 1855	63	—
FRENCH	Scottish Psalter, 1615	64	227 (1)
GLENCAIRN	T. L. Hately, 1816-67	67	—
MARTYRS	Scottish Psalter, 1615	86	520 (1)
MORVEN	Robert Archibald Smith, 1780-1829	90	—
NEW CAMBRIDGE	John Randall, Mus. D.	—	—
ST. MARY'S	<i>Prys's Psalms</i> , 1621	120	401
STROUDWATER	<i>Wilkins' Psalmody</i> , c. 1730	137	—

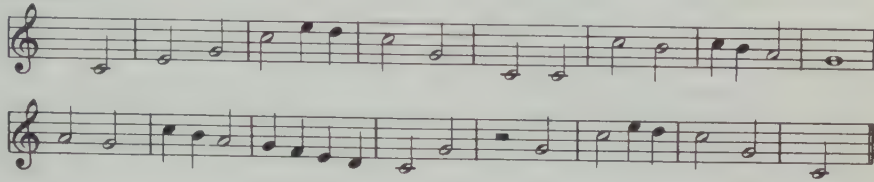
Only two of the tunes, STORNOWAY and FREE CHURCH appear to have had highland origins, both in the 19th century. The remaining tunes came

from lowland Scottish, Welsh, and English sources from as far back as *Damon's Psalmes* of 1591, the source for the tune DUNDEE. Others from

Figure 2. "MONTROSE," lines 1 and 2 in Tonic sol-fa, staff notation, and as transcribed from a tape recorded on the Isle of Lewis, July, 1982.


$$:d \mid m :s \mid d^1 : \underline{m^1} r^1 \mid d^1 :s \mid d :d \mid d^1 :t \mid \underline{d^1} .t :l \mid s : - \mid$$

MONTROSE



Psalm 9:7

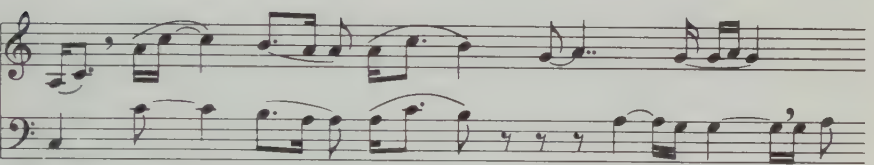
Female



Male

Psalm 9:7

Ach mai ridh Dia gu bu nai teach



chuir cai thir suas chum b-reth

early psalters include FRENCH, LONDON NEW, MARTYRS, and ST. DAVID'S, while many others, e.g., COLESHILL, BANGOR, STROUDWATER, and WALSALL come from 18th-century sources. A number of tunes come from 19th-century sources including BALLERMA, TORWOOD, EVAN, KILMARNOCK, MARTYRDOM, and GLENCAIRN. Virtually all of the tunes appear in the Free Church's English psalter, and most may be found in the 1929 Scottish Psalter of the Church of Scotland.⁷ Many are well known in British and American denominational hymnals as well. Thus, the tune repertory is primarily non-

Gaelic in origin. In the 1840s when the German scholar Joseph Mainzer studied the Gaelic psalmody of Ross-shire and neighboring counties on the mainland, he found only five tunes in use: DUNDEE, FRENCH, STILT, ELGIN, and MARTYRS.⁸ Of these, STILT and ELGIN have died out completely while DUNDEE, FRENCH, and MARTYRS are among the tunes used only occasionally. It is obvious, therefore, that in the last 140 years the repertory has not only changed but been dramatically enlarged. Indeed, older informants assert that there has been considerable growth in repertory

since their childhoods. A few of the older tunes had actually been forgotten and were later revived, and thus constitute recent additions. It is also true that the tunes which have been sung the longest are the most highly ornamented while those that have been sung for a shorter period, perhaps only 80 years or so, are plainer because they have not yet seasoned or matured in style.

As stated earlier, ornamentation is part of the style. The tunes are sung monophonically, but with varying degrees of ornamentation, depending on each singers' ability and his geographical origin. The resulting texture is, like that of Old Regular Baptist hymnody, heterophonic. Part of the heterophony is rhythmic, however, where most singers follow the same ornamentation but move at slightly different times. When listening to a congregation, details are obscured through blending, but with two or three singers, the details can be better heard. In general, Lewis and Harris singers use many more "grace notes," as they call them, than do singers from Uist or Skye.

The precentor is always male, and he must be a member in good standing. Training is not formal. It is the custom to hold family worship in the morning and evening each day during which scripture is read, prayers are offered, and in many homes psalms are sung. When psalms are sung, father normally precentors, but his sons will be given chances to try it until they too become precentors in their own rights. Women precent in the home only if no skilled male is present.

Until more extensive transcription and analysis have been completed, it is difficult to generalize about the structure of the precentor's lining-out technique, how consistent it is both geographically and as related to specific tunes. Precentors interviewed by me asserted that the line is intimately related to the tune and can almost be recognized alone, but whether this can be demonstrated is uncertain. Five examples of precentors' lines for the tune KILMARNOCK were examined.

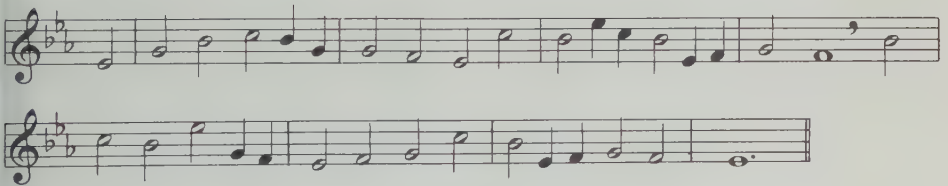
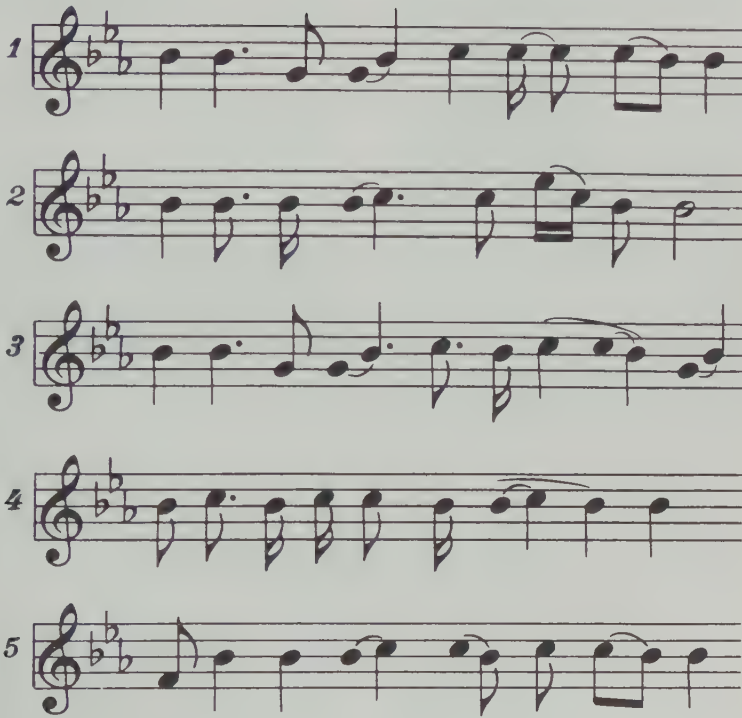
All are recited on and around a reciting pitch which is the fifth of the scale. The ending of each falls from C to Bb.

The question remains, what is the relationship between Gaelic lined psalms and Old Regular Baptist lined hymns? In America the person leading the hymn is not called a precentor, nor is the text read out first by an elder. But the technique of starting the hymn is similar, and the congregational singing is quite similar, though American Baptists tend to sing higher and with a more nasal tone. Historically, there appears to be no direct relationship, the Old Regulars tracing their ancestry back to England more than Scotland, and lowland Scotland if the latter. It would appear, then, that both American and Scottish practices are marginal survivals of a practice whose center was England and lowland Scotland but where the practice has died out. The fact that they are rather similar encourages the view that both preserve much of the earlier British Isles tradition.

Figure 3

KILMARNOCK

Precentor's lines



Notes

1. See William Tallmadge, "Baptist Monophonic and Heterophonic Hymnody in Southern Appalachia," *Yearbook for Inter-American Musical Research* 11 (1975): 107-36. and William Tallmadge, "Dr. Watts and Mahalia Jackson: The Development, Decline, and Survival of a Folk Style in America," *Ethnomusicology* 5-2 (May, 1961): 95-9. See also recording *The Gospel Ship: Baptist Hymns & White Spirituals from the Southern Mountains*, edited by Alan Lomax. New World Records, NW 294.
2. See Nicholas Temperley, *The Music of the English Parish Church*, 2 vols. (Cambridge: Cambridge University Press, 1979), and "The Old Way of Singing: Its Origin and Development," *Journal of the American Musicological Society* 34-3 (1981): 511-44.

3. *A Directory for the Publike Worship of God Throughout the three Kingdoms of Scotland, England, and Ireland.* (Edinburgh: Evan Tyler, 1645), pp. 64-5.
4. See Duncan Fraser, *The Passing of the Precentor* (London: Gall & Inglis, 1916), pp. 31ff.
5. See *The Gaelic Psalms 1694 being a reprint of the edition issued by the Synod of Argyll in that year* (Lochgilphead: James M. S. Annan, 1934).
6. The metrical psalter in Gaelic currently used is: *Sailm dhaibhidh maille ri laoidhibh* [Psalms of David] (Glasgow: Comunn-bhiobull duthchail na h-alba, 1950). Although currently out-of-print, it can normally be ordered from the Free Church of Scotland Bookshop, 15 North Bank Street, Edinburgh EH1 2LS, Scotland. Also available are three cassette tapes called *Gaelic Psalmody Recital* (£3.55 each) and the *Free Church of Scotland, The Scottish Psalmody* (sol-fa notation only, £2.50 each).
7. *The Scottish Psalmody being the Scottish Metrical Version of the Psalms (1650), with Tunes*, rev. ed. (n.p.: The General Assembly of the Free Church of Scot-

land, 1977). *The Scottish Psalter 1929* (London: Oxford University Press, 1929). The latter is the psalter of the Church of Scotland.

8. Joseph Mainzer, *The Gaelic Psalm Tunes of Ross-shire, and the Neighboring Counties* (Edinburgh: John Johnstone, 1844).

Discography

Gaelic Psalmody Recital. 3 vols. Three cassette recordings. Lewis Recordings RCS 201/202/203. Stereo. Narrated in English.

Gaelic Psalms from Lewis. Scottish Tradition 6. One 12" 33 $\frac{1}{3}$ rpm disc. 1975. Tangent Records TNGM 120. Monophonic. Notes by Morag MacLeod.

Musique celtique Iles Hebrides/Gaelic Music from Scotland. One 12" 33 $\frac{1}{3}$ rpm disc. Disques Ocora OCR 45. Monophonic. Notes by Thorkild Knudsen.

The Columbia World Library of Folk and Primitive Music: Scotland. One 12" 33 $\frac{1}{3}$ rpm disc. Columbia Masterworks AKL 4946. Monophonic. Notes by Alan Lomax, et. al.

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The Mysterious "Psalmody Man" of Philadelphia

Ruth M. Wilson



Ruth M. Wilson was a Fulbright-Hays Visiting Scholar for 1979-80 in the Department of Music, University of Reading, England. She is a Ph.D. candidate in Musicology at the University of Illinois and holds a B.A. in History from the University of Rochester and a Master of Music degree from Northern Illinois University. She is author of *Connecticut's Music in the Revolutionary Era*.

James Warrington was a collector of music books and books about music, a bibliographer, a self-professed music historian, and, during his own lifetime, a recognized authority on psalmody and hymnody. His obituary notice in the *Philadelphia Evening Bulletin* of Tuesday, October 5th, 1915, gave his birthdate simply as 1841, in Colchester, England.¹ My search of census records in St. Catherine's House in London failed to turn up Warrington's baptism, but it should be borne in mind that records from the earliest years of the national census, which began in 1837, are not comprehensive. A further search of records from ten Colchester parishes in the Essex County Record Office in Chelmsford was likewise disappointing.² Neither the circumstances of Warrington's emigration nor information about his education are presently known, although the number of Warringtons in Philadelphia seems to suggest that he may have been related to some of them. He must have been in this country prior to the publication of his 1869 article. At age 42 he was married to 26-year-old Mary Johnson Thompson, on December 19, 1883, at All Saints Rectory, 740 South 12th, Philadelphia. She survived him by at least a decade, as

is evident from her correspondence with officials of Pittsburgh (then Western) Theological Seminary pertaining to payments for the second Warrington library. A niece of Mrs. Warrington's, Miss Ethel M. De Freitas, was still living at 1857 North 27th Street in Philadelphia in 1937. The Warringtons had one son, who died in 1896 at the age of 11 years.

Warrington appears in Philadelphia directories in 1875 as bookkeeper, and from 1884 on as accountant or public accountant. His letterheads in the early 20th century stated that he practiced in New York and Philadelphia, and also advertised on occasional lectureship at the University of Pennsylvania and membership on a Commission to Simplify Post Office Accounts. His other occupation for over 50 years, and that which gave rise to his reputation as a scholar, was the collection, organization, and annotation of music books and books about music relating to "The History of Psalmody Among the English-speaking Peoples," the title of a monograph left unfinished at his death. Warrington did publish a small music book for Episcopal Sunday Schools, several series of articles, and a landmark bibliography, *Short Titles of Books relating to or illustrating the History and Practice of Psalmody in*

Short Titles

OF

Books

RELATING TO OR ILLUSTRATING THE

History and Practice

OF

PSALMODY

IN THE

United States

1620-1820

BY

JAMES WARRINGTON

1898

PHILADELPHIA

(Privately Printed)

*Compliments of
Jas. Warrington*

Autographed copy of Warrington's *Short Titles* (courtesy Pitts Theology Library, Emory University)

the United States 1620-1820. The privately-printed *Short Titles* was circulated as a finding list for materials pertinent to the study of early American music.³ Warrington prided himself on pioneering in what he rightly saw as a neglected field: the origin and musical pedigree of English and American psalm and hymn tunes. He claimed in 1895 to have indexed 10,000 tunes to show their first appearance; by 1905 the number had risen to 150,000.⁴

There is ample evidence that Warrington was acknowledged as an authority in his subject. He was quoted several times by the promi-

nent scholar of early American music, Oscar G. Sonneck, in *Frances Hopkinson and James Lyon*.⁵ *The Penn Germania*, in introducing a series of Warrington's articles, called him "the well-known 'psalmody man' of Philadelphia." His personal correspondence reveals working relationships with musicians, librarians, book dealers in the United States and Britain, well-known British and American scholars, and other collectors. He published two articles, in 1869 and 1889, which point to an unofficial connection with revision of the *Episcopal Hymnal*. Warrington was not a member of the Hymnal Com-



JAMES WARRINGTON

HYS BOKE

Yee that desyre in herte and have plesaunce
Olde stories in bokis for to rede,
Gode matiers putt hem in remembraunce,
And of the others take yee none hede:
Bysechyng yowe of your godely hede,
Whane yee this boke have over-redde and seyne
To yts trewe owner restore yee yt ageine.
Who reades a boke rashly at random daih runne
He goes on hys errand, yet leaves it undone.



James Warrington's bookplate (courtesy Pitts Theology Library, Emory University)

mission for either the 1871 or 1892 hymnals. His 1889 article, however, is a detailed, laudatory review of the Commission's work, with a list of hymns proposed and one of those to be dropped from the hymnal of 1871-74. The first article came out shortly before the Commission was appointed in 1869 to report to General Convention in 1871. The second mentions a preliminary report of 1889; the final report in 1892 was the *Hymnal* of that year.⁶ Warrington also served as an advisor in the preparation of the *Presbyterian Hymnal* in 1895. The Warrington's were Episcopalians. Mrs. Warrington's *Book of Common Prayer*, bound in red leather and inscribed from her husband, is in the Hartford Seminary Archives, and Warrington's *Hymns and Tunes* (1886) was published for the use of St. Michael and All Angels, a mission chapel attached to an institution for crippled children founded in 1886.

It was Frank Metcalf's mention of a Warrington collection in *American*

Psalmody (1917) that eventually led to a rediscovery in the 1950s by American music scholars Allen P. Britton and Irving Lowens. Metcalf's reference was to the second Warrington library, probably accumulated after 1902 and acquired by Pittsburgh (then Western) Theological Seminary through negotiations with its owner during the last years of his life. This sale provided income for Mrs. Warrington for at least 12 years after her husband's death on October 3, 1915. Familiarity with *Short Titles* prompted Lowens to conjecture that Warrington must have based his finding list on a more extensive library than the one owned by Pittsburgh. This proved to be the case when a larger Warrington collection was located at the Hartford Theological Seminary (now Hartford Seminary Foundation) in Connecticut by Britton. When Lowens first examined these uncataloged volumes, they were shelved in various sections of the Seminary's cellar. He concluded that

Abridge	C.M.	J. Smith	
Arnold	333333	Dr Arnold	
Baileys	C.M.	H. Meadell	
Braintree	C.M.		
Braintree	D.C.M.	Penzel	
Cambridge	S.M.	Rev R. Harrison	
Carey	333333	Carey	
Carthage	L.M.	Dalmer	
Caton	L.M.		Rockingham
Cheshunt	L.M.	Dr Arnold	
Christmas	C.M.	Handel	
Costello	D.C.M.	Costello	
Crowle	C.M.	Dr Green	
Darwell	666688	Rev J. Darwell	
Danmark	L.M.	Irastan	
Darbigh	L.M.	Irastan	
Derby	L.M.	Harwood	
Dublin	C.M.	R. Wainwright	
Dunbar	S.M.	Carrelli	
Dunlee	C.M.		
Easter	L.M.	Irastan	
Edison	L.M.	Myville	
Evening Hy	L.M.	Tallis	
German Air	L.M.		Merston
Islington	L.M.	Williams	Islington
Liverpool	C.M.	Dr Wainwright	
London	C.M.		London New

James Warrington's bookplate (courtesy Pitts Theology Library, Emory University).

this Warrington collection was "potentially of equal stature to collections of similar materials found in world-famed institutions" and added, "its rescue from obscurity would be a definite and noteworthy contribution to the resources of American scholarship."⁷ The books were gradually removed to a more suitable room up on the library stacks, and the former archivist began a rough card catalog, but nothing presently remains of her efforts. There is only a card file of American imprints, 1810 to 1850, prepared by this author and now on loan to Pitts Theology Library at Emory University.⁸

The drama of the Emory Candles Theology School purchase of Harttford's top-rank library was headlined by the *New York Times*, "Prized Theological Library Sold to Emory U for \$1.75 Million."⁹ *Time* called it "Candler's Coup," and described the "stunning bargain" which sent 23,000 linear shelf feet of books on their 900-mile journey south.¹⁰ Along with 80 works printed within 50 years of Gutenberg's invention of movable type, and many rare Luther works, went James Warrington's pre-1902 library. The sale was not the only noteworthy event of which Warrington and his books were a part

The July 25, 1899 agreement with Hartford officials for the original sale produced its own drama, one of musicology's few cloak-and-dagger mysteries. Five years of negotiations led to an arrangement whereby Warrington's books were apparently installed in rented rooms for his continued (five more years) use in work on the psalmody history. Payment was made in portions, but Warrington made further claims for additions to his library which he maintained added to its value. Eventually the agreement broke down, and since both parties had keys to the rooms, the Seminary in 1902 claimed its property by removing the library and some of its auxiliary apparatus to Hartford. Warrington described a lengthy, unsuccessful court case he claimed to have waged for the return of his books and papers in *The Story of an Unpunished Crime*, but Theodore Finney maintained that he couldn't find official records of this case. The former Hartford archivist reported that she first heard of the Warrington collection "and its mysterious whereabouts" between 1922 and 1926. When it came time to unpack the collection, hidden for many years, she "kept finding book-keeping accounts and personal material" and "began to see that perhaps he was right, and that was why it was 'hush-hush' material!" No copy of the 1899 agreement has been found, nor a list of books sold to Hartford, so the facts of the case may never be fully known.¹²

Warrington's second collection fared a little better at Pittsburgh. It, and the 100 file-drawer tune index, are housed in a special Warrington Memorial Room. Theodore Finney, late Curator, undertook an extensive re-binding program and stocked the room with research tools and bibliographies. Two Master's theses have

been written: "A Survey of German Musical Influence on the American Singing-school Tradition (1865-1890), gathered through examination of selected volumes contained within the hymnological collection of the Pittsburgh Theological Seminary" by Robert Schmalz (1966) and "The American Hymn and Tune Books from 1800 to 1865 in the Warrington collection of the Pittsburgh Theological Seminary Library" by Richard Wetzel (1966). There is also a huge quantity of personal papers, scrap books, transcripts, ledgers, and correspondence, including documents transferred by Hartford Seminary after their library went to Emory. Some of the ledgers, in Warrington's elegant and careful manuscript, bear the title "A Bibliography of Sunday School Books," "A Conspectus of Early Methodist Hymn Tunes," "A Bibliography of Books relating to Drama, Mysteries, Miracle Plays, etc.," "The Music of the Pilgrims and the Puritans, a Lecture," and "A Conspectus of Psalm Tunes found in the Earlier American Psalm Books."

The brief biography which introduces Warrington's "The Bay Psalm Book" states that "more than forty years ago (about the early 1860s) he began a collection of Psalm Tunes, some of which he copied himself, and from this work he was led to extensive research in the history of Psalmody." What prompted this interest in psalm tunes? Was Warrington musically trained either in Britain or America? His notes for the history show that he was conversant with a wide variety of sources, both musical and non-musical. The volumes he collected, between 5,000 and 10,000 in each successive library, cover an impressive span of time and place and a wealth of genre. He obviously exercised an abiding pas-

sion for his chosen task, and the published work, the libraries, the indexes, and the mountain of manuscript

"work in progress" attest to the restless enquiry of this remarkable, yet enigmatic 19th-century individual.

Publications by James Warrington

"In what respect can the Episcopal Hymnal be improved?" *The Church Review & Ecclesiastical Register* LIII (April 1869), 74-78.

Hymns and Tunes for the Children of the Church. Philadelphia, (1886). Two editions, one with music and one, "Words Only."

"The Hymnal Revised and Enlarged; being the preliminary report of the Committee appointed by the General Convention of 1886." *The Church Review & Ecclesiastical Register* LIX (July 1889), 209-262. Reprinted separately; "The preliminary report and final report of the Committee appointed by the General Convention of 1886 to revise the Hymnal. Reviewed with sundry remarks upon the critics of the Report," New York, 1889.

Short Titles of Books relating to or illustrating the History and Practice of Psalmody in the United States, 1620-1820. Philadelphia, 1898. Reprinted as Number 1, *Bibliographia Tri-*

potamopolitana, Pittsburgh, 1970, with a Preface by Theodore M. Finney.

James Warrington vs. Alfred T. Perry, et al; petition of plaintiff. Philadelphia, 1904. 15 pages (June Term, 1904, No. 1618), reappears in *The Story . . .*, 1913.

"The Bay Psalm Book," *The Book and News-Dealer* 15 (January 1905), 1-6. Reprinted by New York Public Library.

"Some Popular Hymn Tunes—Origin and History," *The Musical Million* XLIII (January-December 1912), twelve installments.

"A Bibliography of Church Music Books issued in Pennsylvania with Annotations," *The Penn Germanian* (March-September 1912), 170-71, 162-8, 371-4, 460-5, 627-31, 755-9. *The Story of an Unpunished Crime*. Philadelphia, 1913. Privately printed.

"The Old Hundredth," *The New Music Review* XXIX (1930), 610-12.

Notes

1. Dr. Theodore Finney first discovered an obituary in the *Philadelphia Inquirer*. The *Evening Bulletin* notices were found by another music historian interested in the career of James Warrington, the Rev. Dr. Leonard Ellinwood. Their correspondence is in the Warrington Memorial Room archives, Clifford E. Barbour Library, Pittsburgh Theological Seminary.
2. The records of two other Colchester parishes were incomplete. Also, the baptism of 1841 for one of the ten parishes examined were missing.
3. Plate 1 shows the title page of the copy Warrington sent to the Hartford Theological Seminary Library, courtesy of Pitts Theology Library, Emory University.
4. The first figure is stated in Warrington to Perry, September 7, 1895, Box 260, Folder 3593, Hartford Seminary Foundation Archives. The second is

given in the introduction to James Warrington, "The Bay Psalm Book," *The Book and News-Dealer* 15 (January 1905). Plate 2 is the first page of annotations in *A Collection of Psalm, Hymn, and Chant Tunes*, 1823 and Plate 3 is Warrington's bookplate, courtesy of Pitts Theology Library, Emory University.

5. Reprinted by DaCapo Press, New York, in 1967, with a Preface by Richard Crawford. (First printed in 1905, Washington, D. C.) See pp. 88, 89, 92.
6. The Rev. Dr. Ellinwood very kindly supplied most of the information about Warrington's connection with the Hymnal Commission. Dr. Ellinwood speculates that "he must have had a close relationship to at least one of the members, who welcomed his advice and help;" the 1889 article especially seems to indicate that Warrington took

on the task of answering complaints against the Commission report as an "innocent bystander." Private correspondence with this author, December 2, 1980.

7. Irving Lowens, "The Warrington Collection: A Research Adventure at Case Memorial Library," *Hartford Seminary Foundation Bulletin* 12 (January 1952), 38. Reprinted in *Music and Musicians in Early America*, 1964.
8. Early American imprints will be listed in Richard Crawford's *Bibliography of American Sacred Music Imprints, 1698-1810*. (in press) General descriptions of the Warrington collections are in *Papers of the Hymn Society* XXV (1964), 28-30; *The Hymn* 28

(January 1977), 24; *The Bulletin of the Western Theological Seminary*, Vol. 8 No. 5 (July 1916), 46-55.

9. *The New York Times*, August 21, 1976.
10. *Time*, September 13, 1976.
11. Elizabeth Root, "Reminiscences," unpublished typescript, 217, Hartford Seminary Foundation Archives.
12. Twenty pages of *The Story*... are a list drawn from memory of the books and papers Warrington maintained Hartford officials had taken away. I found some of the items on this list in both Hartford and Pittsburgh.

Psalm Singing and Organ Regulations in a London Church c. 1700

Robin A. Leaver



Robin A. Leaver, an Anglican clergyman and hymnologist, who serves a parish near Oxford, is editor of *News of Hymnody*. His books include *Catherine Winkworth: The Influence of Her Translations on English Hymnody* (Concordia, 1978).

In 1680 Lord St. Albans built a chapel at Westminster in the parish of St. Martins-in-the-Fields. It was created a parish church, St. James, Westminster—now known as St. James, Piccadilly—five years later in 1685.¹ The vicar of St. Martins, Thomas Tenison, later to become Archbishop of Canterbury, was also the rector of St. James. It was probably Tenison's initiative that brought into being a psalm book for use in both parishes:

The Psalms and Hymns usually sung in the Churches and Tabernacles of St. Martins in the Fields, and St. James, Westminster, R. Everingham for the Company of Stationers, London, 1688, 8°.

It was a small collection of metrical psalms and hymns from the *Old Version*. There were 24 psalms, with tunes set in three parts, and arranged in a cycle covering six Sundays, with both metrical versions of *Veni Creator, Te Deum* and two morning hymns.² The book was issued a second time in

the same year, but this time 12°, with a dedication signed "T.M." Edith Schnapper conjectures that the author of this dedication may have been Thomas Mace (c.1613-?1709).³ In his somewhat eccentric book issued 1676 Mace had argued strongly for the introduction of organs into churches, which had been left virtually instrumentless by the end of the Commonwealth period.

There is no better way than to Sing to some certain Instrument, nor is there any Instrument so proper for a Church as an Organ; so that it will follow by right reason in consequence, that if you will Sing Psalms in Churches well, and in Tune, you must needs have an Organ to sing unto; which means the whole Congregation will be drawn (or as it were compell'd) into Harmonical unity; even so, that 'tis impossible for any person, who has but a common or indifferent Ear, (as most people have) to Sing out of Tune. . . . 'Tis sad to hear what

*whining, toting, yelling, or screeking there is in many Country Congregations, as if the people were affrighted, or distracted. And all is for want of such a way and remedy as This is.*⁴

Whether or not Thomas Mace was involved in the parish of St. James, Westminster, within two years of the issuing of the joint psalm book the Vestry had heard that the organ in the Queen's Chapel (usually referred to as the Popish Chapel) at Whitehall might be disposed of. It therefore petitioned Queen Mary to make a gift of the organ to the church. The petition was granted and arrangements for removing and re-erecting the instrument were put in hand. The organ had been built between 1686 and 1688 for the Queen's Chapel by Renatus Harris.⁵ But the contract for dismantling and re-erecting it was made with Harris's principal rival, Bernard Smith.⁶ Smith was well-known in Westminster: he had regularly tuned the organ of Westminster Abbey from 1667 onwards,⁷ in 1675-6 he built a new organ for St. Margaret's, Westminster and was appointed its organist at about the same time,⁸ and he later moved into a house in the parish of St. James, Westminster.⁹ But, more importantly, since 1681, Smith had been the official Organ Maker to King Charles II and therefore knew all about the organs of the Royal Court. If it was Smith who had communicated to the church officials that the organ in the Queen's Chapel was to be disposed of, it would have been natural for them to ask him to carry out the work when their petition was granted. Smith's fee for the basic removal and re-erection was £120. As soon as it was installed in 1691 two of Smith's close associates inspected the instrument. They were John Blow

and Henry Purcell, successively organists at Westminster Abbey¹⁰ and, since 1682, organists of the chapel royal.¹¹ At their suggestion Smith put in hand a number of improvements for which he received a further £50.¹² Thus the instrument with its case, "the most sumptuous example of Renatus Harris's work,"¹³ complete with the magnificent carving of Grinling Gibbons, was given a new home on the west gallery of the church of St. James, Westminster.

How the parishioners received their new organ is a matter for conjecture but perhaps there was some resistance to its use in accompanying the singing of metrical psalms, as there had been in St. Margaret's, Westminster, when Smith's new organ there came into use. At a Vestry meeting the request was made for a return to the old established tradition of "lining-out" the psalms: that "the Clerk may read every verse of the singing psalms as formerly was used before the Organ was set up."¹⁴

As soon as the organ was ready for regular use in St. James an organist was sought. On 7 September 1691, Raphael Courteville (*fl.* 1687-c.1735), on the recommendation of the Earl of Burlington, was appointed with an annual salary of at exactly the same rate as Smith received as organist of St. Margaret's, Westminster, that is, £20.¹⁵ Six years after his appointment Courteville was involved in the editing of a new psalm book for the parish:

Select Psalms and Hymns for the Use of the Parish-Church and Tabernacle¹⁶ of St. James's Westminster, J. Hepinstall for the Company of Stationers, London, 1697, 12°.

It contained 16 tunes in two parts, all in the old psalm tune style, for example, DUNDEE, LONDON NEW, OLD 113th, SOUTHWELL, ST. DAVID'S,



St. James' Church, Picadilly (from a 19th century drawing)

WINDSOR, YORK, and ST. JAMES, composed by Raphael Courteville, which appeared in this collection for the first time. This selection of tunes accords with the views of Arthur Bedford who, in 1711, stated that the number of psalm tunes in practical use in a church should be around 20 and that they should be plain and slow.¹⁷ The tunes occupy the first xxii pages of the book. Then follow 53 extracts of psalms, with metrical versions of the Lord's Prayer, the Lamentation, *Te Deum* and *Veni Creator*. All the texts are taken from the *Old Version*.¹⁸ and are arranged in a cycle covering 13 Sundays, with four psalms appointed for each.

The psalm book is important in that it is one of the earliest examples of a collection published for the use of a particular parish and the earliest source for the tune ST. JAMES. It was therefore desirable to include the Bodleian Library copy in the exhibition I prepared for the summer of

1981, coinciding with the Oxford Hymns International conference at St. Catherine's College.¹⁹ On examining the volume for the exhibition I discovered that on the final three blank leaves there are some manuscript notes which are of immense interest in that they help us to understand how the book was used in St. James, Westminster.

The notes are written in a careful, clear hand and were possibly compiled for the use of the "Singing Clerk" or the organist. That the notes are official directives rather than personal preferences appears from the alterations made to the printed text on page 58. On that page is given "A Table of the Prayers, Sermons and Sacraments in the Parish Church of St. James Westminster, throughout the year." It states that there are "Prayers Morning and Afternoon every day at ten and three." In the Bodley copy this has been altered, in the same hand as the notes, to read

“ . . . every day at Seven & Eleven; and three, and six.” This revised pattern of daily worship is confirmed by later editions of the collection.²⁰

On the recto of the first leaf is the heading “Extraordinary Psalms”²¹ and underneath is a list of psalms to be sung on special Festivals and Fasts: New Year’s Day, 30 Jan. (King Charles Martyr), Good Friday, Easter Day, Ascension Day, Whitsunday, Trinity Sunday, and 29 May (Thanksgiving for the Restoration). The list continues on the verso. It was the custom at St. James to have a sermon on Thursday evenings during Lent, so, as well as giving a psalm for Ash Wednesday, the list also gives appropriate psalms for the five Thursdays in Lent. Also included are psalms for Passion Week and Easter Eve as well as the days following Easter and Whitsun.

On the recto of the second leaf is the following:

The Singing Clerk:

Is generally to set the Psalms as order’d in this book.

But whatever Psalms to be play’d by the Organ, or set by him; He is to take care to send up the tunes, before Prayers, to the Organist;²² † He may be prepared for Them: Or to settle Organist in the Use of the Table affix’d to the Organ for his direction in this particular.

It is a simple directive for coordination between the “Singing Clerk” and the organist: they are to follow the order of the Sunday selections in the book, but if there is any deviation from this pattern the initiative is with the Clerk, however, he must ensure that the organist is clearly aware of what is to be sung. The “Table affix’d to the Organ” probably refers to a list of “Extraordinary Psalms,” such as is given on the first leaf of this Bodley copy, specially written out for the

organist’s information.

On the bottom of the second half of the same page there stands the following:

If there be a Sunday more than is here provided for:

Morning — Psal: 112

Psal: 100

Evening — Psal: cv

Psal: cxiii

As was stated above, the psalms were arranged in a cycle of 13 Sundays: the addition of a further Sunday would make the series cover an exact three month period.²³ But the note reveals that it was customary to sing two psalms in the morning and two in the evening. These would have been sung either before and after Morning and Evening Prayer, or before and after the sermon at these services.²⁴

On the verso of the second leaf is the following:

Rules for the Organ

- 1: The Organ to be used, Every Sunday in the year: the sashes drawn up.
- 2: The voluntary before the Lesson to be only on soft stops; as the diapason of the Little & Great Organ, or Both.
- 3: The tune of the Psalm to be played as sent [“sent” is crossed out and above the line is added: directed in the table, except any other be sent] up to the Organist: and that which leads the Psalm, to be ordinarily play’d only on the Soft Stops.
- 4: After morning and evening Prayers, the Organist to play the exit as He pleases: except that on Sacrament days; when He is to play only on the Soft Stop, & as gravely as may be, till the minister comes to the Communion Table, and then Close.
- 5: On the Great Festivalls of the Church, when there is a Sermon

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Compiled by Deborah C. Loftis

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all to be observed as on Sundays.

- 6: On the State Festivalls, ordinary or Extraordinary; all the same; only ^t/_y the Organist may take a Greater Liberty in his Voluntaries.

[Third leaf, recto]

- 7: On the 30th Jan: Ashwèdsday: Good Friday: and all Other solemn fasting days; the Psalms to be play'd (With the Sashes close[d]) on the plain Stops: but no Voluntary, in the prayer time, or After.

- 8: M^r Smith being agreed ^t/_w^h by the year to keep the Organ in Order, it is desired of the Organist to order the Blower, to call upon him, from time to time, to tune it; and if M^r Smith neglect his part, to acquaint the Church-Warden with it; that He may take care to see He do's what, by his Agreement, he is obliged to Do.

"Sashes" in rules 1 and 7 must have been some form of shutters on the sides of the organ case which acted to restrict the sound when closed. So the direction is that the organ is to be played unmuted on Sundays and festivals but subdued on fast days.

The second rule about the customary voluntary after the reading of the prose psalms²⁵ and before the first lesson is clearly intended to have a restraining influence on the organist: he should play in a proper devotional manner preparing for the Old Testament reading that follows, and not with the "Noise, Rattle, Hurry and Confusion," that Bedford complained of.²⁶

The correction in the third rule, which draws attention to the table of psalms, undoubtedly refers to such a list as is written out in this Bodley copy, and referred to in the direction to the "Singing Clerk." But if there is

to be a different psalm and tune, the Clerk is to inform the organist, who is to ensure that "that which leads the Psalm, to be ordinarily play'd only on Soft Stops." Does this mean the prelude before the psalm is sung, or the accompaniment of the psalm-singing itself? Either way, it is a concern echoed by Bedford:

When therefore the *Clark* names the *Psalm*, the *Organist* ought so to play the *Tune*, that it may be plainly understood; and the *Interludes*,²⁷ that the *Congregation* may know when to begin, and when to leave off. . . . It will be necessary in *Parochial Church Musick*, to play the first *Psalm Tune* for a *Direction* to the *Congregation*, as plain as possible, that the meanest capacity may know what the tune is. . . . It would be very convenient. . . . that the *Organist* did not play so loud whilst the *Congregation* is singing. the full *Organ* is generally too loud for a *Congregation*, and drowns the *Voices* that they are not heard. . . . it is the *Opinion* of all *Judges of Musick*, that the softest is the best. . . . *Instruments* were design'd to direct our *Voices*, not to drown them.²⁸

Rules 4, 5 and 6 have to do with the voluntaries played by the organist, that they should be appropriate for the occasion. Again, Bedford adds color to our understanding:

Our *Church Performances* should keep between the two *Extremes*. It is very strange, in some *Places* after the *Sermon*, to hear the *Organs* play when the *Congregation* is dismissed, as if they play'd them out of a *Tavern*, or out of an *Ale-house*, or rather out of a *Play-house*.²⁹

On fast days, rule 7, there are to be no voluntaries, not even the voluntary before the first lesson, and the accompaniment of the psalms is to be played subdued stops with the sashes of the organ closed.

The final rule, rule 8, concerns the maintenance of the instrument that Mr. Smith—clearly Bernard Smith who installed it—should honor his agreement to do it.

Nicholas Temperley has recently drawn attention to the general lack of

information on how organs were used in leading psalm singing in the English tradition.³⁰ These manuscript notes extend our knowledge a little further by outlining the practice of one London church sometime around the year 1700.

Notes

1. For the general background see N. Temperley, *The Music of the English Parish Church*, Cambridge: University Press, 1979, Vol. 1, p. 11 et seq.
2. See [W. H. Frere] *Hymns Ancient and Modern. Historical Edition*. London: Clowes, 1909, p. lxxviii.
3. E. B. Schnapper, *The British Union-Catalogue of Early Music Printed before the year 1801*, London: Butterworth, 1957, Vol. 2, p. 828.
4. T. Mace, *Musick's Monument; Or, A Remembrancer Of the Best Practical Musick, Both Divine, and Civill, that has ever been known, to have been in the World*, London: Ratcliffe & Thompson, 1676, p. 9.
5. On Harris see *New Grove Dictionary of Music and Musicians*, ed. by S. Sadie, London & Washington: MacMillan, 1980, Vol. 8, p. 249.
6. On Smith see *New Grove*, Vol. 17, pp. 412-414, and A. Freeman & J. Rowntree, *Father Smith otherwise Bernard Schmidt, being an Account of an Seventeenth Century Organ Maker*, Oxford: Positif, 1977.
7. Freeman & Rowntree, pp. 103, 117. Smith rebuilt the Abbey organ in 1694, *ibid.*, p. 14.
8. On 17 Sept. 1675 the Vestry decided "That noe Organist be nominated until such tyme as the organ be erected, and then Mr. Bernard Smyth be the person first to be had in consideration for the sayd employment." Smith was duly appointed on 5 April 1676 and he held the post for the rest of his life, at an annual salary which was later fixed at £20; Freeman & Rowntree, p. 18.
9. He moved to "Suffolk St. over the Cock in the parish of St. James"; *ibid.*, p. 104. Smith had previously lived in the parish of St. Martins-in-the-Fields. According to Temperley (*op. cit.*, Vol. 1, p. 116) Smith was the first organist at St. Martins after an organ had been erected there in 1667, but Freeman & Rowntree are silent on the matter.
10. Purcell, Blow's pupil, took over from his teacher as organist of Westminster Abbey in 1679, a post he held until his death in 1695, when Blow resumed the position. Purcell shared the tuning of the Abbey organ with Smith and Blow was jointly appointed with Smith as Keeper of the King's Organs in 1695.
11. There is frequently some confusion about the terms Royal Chapel and chapel royal. Royal Chapel designates a building for worship sited in Whitehall, Windsor Castle and at the other royal residences. The "chapel royal" was the staff of clergy and singers who served the Sovereign in these Royal Chapels, as he moved court from place to place.
12. Freeman & Rowntree, p. 32.
13. C. Clutton & N. Niland, *The British Organ*, London: Batsford, 1963, p. 214. The case itself still remains today, together with a chaire case added in 1852, but the pipes and action of the original organ have long since been replaced; see *ibid.*, plate 36, and Temperley *op. cit.*, plate 12.
14. Quoted in H. F. Westlake, *St. Margaret's Westminster. The Church of the House of Commons*, London: Smith, Elder, 1914, p. 68.
15. *New Grove*, Vol. 5, p. 2 £20 per annum was the then generally accepted fee.
16. This was most likely in King Street. It was replaced by Archbishop Tenison's Chapel in 1702; Frere, *op. cit.*, p. lxxviii, n. 3.
17. A. Bedford, *The Great Abuse of Musick*, London: Wyatt, 1711, pp. 266 & 238.
18. Not the *New Version* as stated in E. Routley, *The Music of Christian Hymnody*, London: Independent, 1957, p. 87.
19. R. A. Leaver, *English Hymns & Hymn Books. Catalogue of an Exhibition held in the Bodleian Library Oxford*, Oxford: Bodleian Library, 1981, No. 41: Bod Lib. Mus. 55f. 28.
20. See, for example, the sixth edition, 1704, p. 58.
21. Later editions print a list of "Extraordinary Psalms" for Feasts and Fasts as well as "Charity Sermons." Transcriptions of these notes are printed here by permission of the Bodleian Library, Oxford.
22. Cp. the Vestry minute at St. Martins-in-the-Fields, 3 May 1692: the singing Clerk should "give notice in writing to the organist, before the service begins, of the psalms and number of verses he intends to sing and also what tune"; quoted Temperley, *op. cit.*, Vol. 1, p. 115.
23. The verso of the title page in later editions explains the scheme that the psalms are to be "sung over in their order with the organ once in every quarter."
24. Titlepages of the *Old Version* refer to the use of the psalms, for example, the Windet edition of 1602

(STC 2507): "allowed to be soong of all the people together, in all Churches before and after Morn- ing and Evening prayer, as also before and after the sermons." The same formula of words con- tinued to be repeated on all editions right into the 19th century.

25. The prose psalms of the Book of Common Prayer were rarely chanted in parish churches at this period, and they were normally referred to as the "reading psalms"; for example, the following title page: *A Book of Psalmody: Containing Chant- ing-Tunes for . . . the Reading Psalms, With . . . a*

Variety of Psalm-Tunes [i.e. for metrical psalms] in Four Parts, by James Green, 8th edition, London: Pearson, 1734.

26. Bedford, op. cit., p. 212.
27. That is, interludes between the lines of the tune; see examples composed by Daniel Purcell in Frere, op. cit., p. lxxxi, and Temperley, op. cit., Vol. 2, pp. 54f.
28. Bedford, op. cit., pp. 212, 239, 242f.
29. Ibid., p. 238.
30. N. Temperley, "Organ Settings of English Psalm Tunes," *The Musical Times*, Vol. 122, 1981, pp. 123-128.

Elisha Albright Hoffman

Robert S. Wilson

and

Mel R. Wilhoit



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Riddle: What do Elisha A. Hoffman, General William Booth, Vachel Lindsay, and Charles Ives have in common?

Answer: A close association with the gospel song "Are you washed in the blood of the Lamb?"

Hoffman wrote both the words and music to "Have you been to Jesus for the cleansing power/Are you washed in the blood of the Lamb? It first appeared in *Spiritual Songs for Gospel*

Meetings and the Sunday School, edited by Hoffman and J. H. Tenney (Cleveland, Ohio: Barker and Smellie, 1878). By the turn of the century the song had become associated with the Salvation Army founded by General William Booth. In 1912 a little-known American poet, Vachel Lindsay, used the familiar hymn as the basis for his unusual poetic tribute, "General Booth Enters Into Heaven." Two years later, Charles Ives discovered the poem in *The Independent* and set it

to music. The first stanza of the poem reads:

[Bass drum beaten loudly]

Booth led boldly with his big bass drum—
(Are you washed in the blood of the Lamb?)
The Saints smiled gravely and they said: "He's come."
(Are you washed in the blood of the Lamb?)

Of the four men associated with "Are you washed in the blood," Elisha Albright Hoffman, the song's author and composer, is probably the least known. Hoffman was born on May 7, 1839, the son of the Reverend Francis A. and Rebecca Ann (Waggoner) Hoffman. Francis Hoffman was a circuit-riding preacher and conference leader in the Evangelical Association¹ for over 60 years.

Elisha was one of nine children. He grew up in Orwigsburg, Pennsylvania, and was later educated in the Philadelphia public schools. The Hoffman home was a godly one where family worship was observed each morning and evening. Elisha experienced a spiritual conversion at an early age and began preaching to playmates in the attic of his home. Although he displayed an early interest in the law, he eventually "felt the call" and decided to follow his father as a preacher.

About 1860 Hoffman attended Union Bible Seminary in New Berlin, Pennsylvania. There he completed his formal education and also met his wife Susan. In 1867 he was assigned as a Junior Preacher, assisting his father in Lebanon, Pennsylvania; the following year Elisha was ordained by the East Pennsylvania Conference of the Evangelical Association.

Hoffman's adult life and work reflected three areas of interest: the pastorate, religious publishing, and hymn writing. In January 1869 Hoffman and Reuben Yeakel began pub-

lishing an independent monthly, *The Living Epistle* (Cleveland, Ohio). The magazine, which emphasized the Wesleyan doctrine of holiness or sanctification, was edited by Hoffman who also supplied it with some of his own songs. Two years later, Hoffman and Yeakel published *Jubeltone*, the first German language collection of Sunday School songs containing both words and music.²

In 1872 Hoffman accepted an appointment to the circuit in Napoleon, Ohio. Although the young circuit-rider was successful in establishing a mission church, a controversy arose concerning the church's finances, and Hoffman soon returned to Cleveland. There he spent a year at the Bethel Home for Sailors and Seamen, the City Mission, and three years at the Chestnut Ridge Union Chapel. In addition to Hoffman's involvement in church and mission work, he continued to take a strong interest in the popular Sunday School and gospel song. His skill as a trained musician was probably quite limited, for his oldest son, Ira, often harmonized his melodies. Ira also assisted his father in a music publishing business which the family operated in Cleveland and, later, in Chicago. Around 1912 the firm published a monthly magazine entitled *Hoffman's Musical Monthly, A Journal of Song*.

In all, Hoffman edited about 50 songbooks and collections for his own and for other companies. One of



Elisha Albright Hoffman

his most important contributions was *The Evergreen* (Cleveland, 1873), the first English language songbook published by the Evangelical Association. Other collections included *Songs of Faith* (1876 with J. H. Tenney), *Happy Songs for the Sunday School* (1876), *Spiritual Songs for Gospel Meetings and the Sunday School* (1878 with Tenney), *Gems of Gospel Song* (1881 with Tenney and Ralph E. Hudson), *Sunday School Chimes* (1894 with J. B. Essenswein), *Best Hymns* (1894), and *Hymns for the People* (1912).

The last two collections reflect Hoffman's association with the Evangelical Publishing Company of Chicago. Another Chicago firm for whom Hoffman edited music was Hope Publishing Company. In 1893 Hoffman helped to edit the company's first hymnal, *Pentecostal Hymns*. The collection proved a great success, and Hoffman was retained as Hope's first musical editor, serving in that capacity from 1894 to 1912.

Although Hoffman achieved success in songwriting and editing, he never lost his deep desire to preach the gospel. He did however leave the Evangelical Association during the 1870s as a result of a number of disagreements with the denomination's

leadership. In 1881 Hoffman began a pastorate at the Grace Congregational Church in Cleveland. The next year he also became the pastor of the Rockport Congregational Church of the same city—serving both churches concurrently. When Hoffman resigned his pastorate at Grace Congregational in 1885, the Rockport Church attempted to raise his salary to the level of a full-time position. The church minutes record that

it was decided that we offer him three hundred and fifty dollars and one hundred in produce with as much more as we can, also that we will try to get one hundred dollars from the Home Mission Society.³

The church's efforts were not sufficient to meet Hoffman's needs, however, and he departed for a pastorate in Grafton Ohio in May of 1886.

Two or three years later, when the pulpit of the Rockport Church again became vacant, the church called upon Hoffman to fill it. This time they offered an annual salary of five hundred dollars, and Hoffman returned. He served as pastor until 1892 and then accepted the pastorate of the Presbyterian Church of Vassar, Michigan. In 1897 he became the pas-

tor of the Benton Harbor (Michigan) Presbyterian Church. In 1911 he moved to Cabery, Illinois, to pastor the Presbyterian Church of that city. At 83 years of age, Hoffman retired from the full-time ministry, serving the Windsor Park Presbyterian Church of Chicago as Pastor Emeritus from 1922 until his death on November 25, 1929.

Hoffman was survived by his second wife, Emma, who donated many of Hoffman's unpublished manuscripts to Hope Publishing Company. His first wife, Susan died of tuberculosis in 1876. The couple had three sons: Ira Orwig, Harry, and William. A daughter, Florence, who later married Congressman Barratt O'Hara of Chicago, was the only child of Hoffman's second marriage.

As a songwriter-publisher, Hoffman's contributions reflect a significant role in the development of 19th-century gospel hymnody. Unlike Ira Sankey, Philip Bliss, and Fanny Crosby, who were luminaries of the early gospel song movement, Hoffman is more representative of a myriad of writers and composers displaying a healthy avocational interest in the popular religious music of the day. Hoffman's own opinion of his songs was indeed modest, and the songwriter himself confessed,

They are not in themselves of a high literary order. No such claim has ever been made for them. Only this can be said of them . . . they interpret well the Spiritual phases of the soul's experience.⁴

The term experience may well be a key to Hoffman's method as well as his purpose. Although Hoffman relied primarily on his native musical ability, it did not seem to be a hindrance, for "the hymns and tunes just bubbled from my heart to my lips."⁵ In many instances such hymnic inspiration included both text and

tune. Although the production of both words and music by the same individual was more common among writers of gospel songs, the practice was by no means the norm.

Hoffman's work as a gospel song writer reflects one of the most important influences in 19th-century evangelical church life. That influence was revivalism. The gospel song was, in part, a child of revivalism, and both the family in which Hoffman was raised and the denominations in which he worked reflected a strong revivalistic influence. As a pastor, Hoffman actively promoted the Sunday School and held frequent revival services for his congregation.

It was for these Sunday School meetings and revival services that Hoffman undoubtedly wrote and often published his own songs. His publishing company was probably typical of a multitude of small publishing operations run by one or two individuals. Many of these companies published inexpensive booklets rather than hardbound, more expensive hymnbooks. Edmund S. Lorenz observed that although Hoffman issued a series of popular Sunday School books, they had "no appreciable influence on the character of the Sunday school song."⁶

If Hoffman's contributions did indeed exert only a limited influence on the immediate course of gospel hymnody, they have remained surprisingly resilient a century later. Hoffman wrote the words and/or music for about 17 songs still current in hymnals. For all but one of these, he supplied the words. He also supplied the majority with tunes, relying on various other composers for about half-a-dozen musical settings. Of the songs still current, about one-third are widely known. Of the approximately 2000 songs Hoffman wrote,

his most popular contributions include "Christ Has for Sin Atonement Made/What a Wonderful Savior" (words/music), "Down at the Cross/Glory to His Name" (w), "Have You Been to Jesus for the Cleansing Power/Are You Washed in the Blood of the Lamb" (w/m), "I Must Tell Jesus All of My Troubles" (w/m), "What a Fellowship, What a Joy Divine/Leaning on the Everlasting Arms" (w), and "You Have Longed for Sweet Peace/Is Your All on the Altar" (w/m).

It is somewhat ironic that nearly a century later, the songs of Elisha Hoffman are more widely known and sung than those of Ira Sankey whose name has been almost synonymous with the early gospel song. Hoffman did not seem to be acquainted with Sankey—one of the chief editors of the *Gospel Hymns* series—and that may explain why so few of his compositions were included in what eventually became the "bible" of

gospel hymnody. Although Hoffman's song "Are you washed in the blood of the Lamb" was never included in the *Gospel Hymns* series, it was incorporated in the English equivalent, *Sacred Songs and Solos*. The song was later appropriated by the Salvation Army and apparently exported back to the United States where it caught the attention of the young reformer, temperance worker, and poet, Vachel Lindsay. With the additional exposure gained from the Ives setting of the Lindsay poem, Hoffman's influence, albeit highly colored in the process, reached an audience often totally unfamiliar with gospel hymnody. Such uncommon bedfellows serve again to demonstrate what an integral part of our larger musical heritage the gospel song has become. It is within such a heritage that Elisha Albright Hoffman has left us his unique contribution.

Notes

1. In 1922 the Evangelical Association reunited with the United Evangelical Church to form the Evangelical Church. In 1946 it merged with the Church of the United Brethren in Christ to become the Evangelical United Brethren (EUB). In 1968 this denomination merged with The Methodist Church to become the United Methodist Church.
2. *Jubeltone* proved highly popular among German-speaking people in the U.S. and Europe, running through 39 editions until 1904.
3. Robert R. Ebert, "The Reverend Elisha A. Hoffman: Ministry, Music and German Heritage," *Journal of German American Studies*, Vol. 13, No. 4, 1978.
4. Ibid.
5. Ibid.
6. Edmund S. Lorenz, *Church Music: What a Minister Should Know About It* (New York: Fleming Revell, 1923), p. 337.

Statement of ownership, management and circulation (Required by U.S.C. 3685) 1. Date of filing; September 26, 1983. 2. Title of publication: *The Hymn*. 3. Frequency of issue: quarterly. 4. Office of publication: National Headquarters, Wittenberg University, Springfield, Ohio, 45501. 5. Location of headquarters: Wittenberg University, Springfield, Ohio, 45501. 6. The names and addresses of publisher and editor-managing editor are Simmons Press, New Orleans, Louisiana and Dr. Harry Eskew, 3939 Gentilly Boulevard, New Orleans, Louisiana 70126. 7. Owner: The Hymn Society of America, a non-profit organization, National Headquarters, Wittenberg University, Springfield, Ohio, 45501. 8. The known bondholders, mortgages and other security holders owning or holding one percent or more of total amounts of bonds, mortgages and other securities: None. 9. Average number of copies each issue during preceding 12 months: Total number copies printed: 4,500; paid circulation to subscribers by mail or other means, 3,160; sales through newsdealers or otherwise: none; total distribution: 3,840; copies not distributed: 660; returns from news agents: none; total distribution: 3,840 actual number copies of single issue published nearest to filing date: 3,840. I certify that the statements made above are correct and complete. Signed, W. Thomas Smith, Executive Director.

Immortal, Invisible, God only Wise

(An Interpretation)

Immortal, invisible, God only wise,
In light inaccessible hid from our eyes,
Most blessed, most glorious, the Ancient of Days,
Almighty, victorious, thy great name we praise.

Unresting, unchanging, and silent as light,
Nor wanting, nor wasting, thou rulest in might;
Thy justice like mountains high soaring above
Thy clouds, which are fountains of goodness and love.

To all life thou givest, to both great and small,
In all life thou livest, the true life of all,
We blossom and flourish as leaves on the tree,
And wither and perish—but nought changeth thee.

Great Father of glory, pure Father of light,
Thine angels adore thee, all veiling their sight;
All praise we would render; O help us to see
'Tis only the splendor of light hideth thee!
Walter Chalmers Smith (1824-1908)

Have you ever seen the sun? It sounds like a silly question, but the factual answer must be "no, not really." Though the sun is almost 100 million miles away, because of its brightness it defies close scrutiny; if we tried to look at it intently for any period of time, our eyesight would be damaged. Though the sun is our ultimate source of light, helping us to see all things when it shines on our earth, its brightness is so transcendent that it hides itself; we can only see the splendor which surrounds it. This

hymn says that the same is true of God, whose glory is so great that it tends to make him inscrutable—"invisible." And the mystery surrounding God is one invitation to worship!

The concept of God as "light" comes from scripture. "God is light and in him there is no darkness at all." (1 Jn. 1:5) The early church fathers were particularly caught up with this idea, and it appears many

times in their hymns, creeds and liturgies. One of the oldest extant Greek hymns, "A Hymn for Lamplighting," is still sung in several translations, including "Holy Radiant Light" and "Hail, Gladdening Light." The Nicene Creed adopted in 325 A.D. applies the same metaphor to Jesus Christ, who is "God of God, Light of Light, Very God of Very God." In the same century, Ambrose of Milan (340-397) wrote the Latin hymn *Splendor paternae gloriae*.

train of thought; the word "light" does not appear. But author Smith is saying that, just as physical life is derived from the sun, so all life—physical and spiritual—depends on God. Through the chemical action called photosynthesis, light converts the carbon dioxide and water of the air into carbohydrates which sustain both plant and animal life. Jesus said: "I am the light of the world: he who follows Me shall not walk in the darkness, but shall have the *light of life*." (Jn. 8:12)

O Splendor of God's glory bright,
From light eternal bringing light,
Thou Light of light, light's living Spring,
True Day, all days illumining.
(Trans. composite)

Walter Chalmers Smith lived in a day when scientists revealed much about the sun that was unknown to patristic theologians. In stanza two, he reminds us that, like the sun, God never rests, never hurries. Possessing transcendent power, God acts so quietly in the universe that many never perceive the divine hand at work. Like the sun, God needs nothing for sustenance; all things depend upon God. Like the sun, God's attributes never diminish; God is immutable. In a world of turmoil and incessant change, we can count on God's eternal "justice, goodness and love."

At first glance, it seems that stanza three may be an interruption of the

The basic message of the hymn—is it relates to everyday life—is that our failure to fully understand God is not an excuse for unbelief; rather, it is an invitation to adoration! John's apocalyptic vision of heaven (recorded in Revelation 21:23) includes the statement that there will be neither a sun nor a moon, "for the glory of God has illumined it, and its lamp is the Lamb (Christ)." Another biblical passage suggests (as the hymn reminds us) that the angels cover their eyes because they cannot stand the brightness of God's glory. If, on this earth, we cannot comprehend God's actions or his failure to act, it is a leap of faith to sing in humble praise: "'Tis only the splendor of light hideth thee."

Donald P. Hustad
Editorial Advisory Board
of *The Hymn*,
quarterly of the
Hymn Society of America

(Permission to reprint these two pages is hereby extended to publishers of newsletters and bulletins of church congregations.)

Hymns in Periodical Literature

Jack L. Ralston



Jack L. Ralston is Music Librarian and Associate Professor of Music at CBN University, Virginia Beach. His "A Bibliography of Currently Available Early American Tunebook Reprints" appeared in our October 1982 issue.

Christopher Pavlakis. "Hymn Project Produces Important Reference Works." *The Diapason*, 74/6 (June, 1983), 8.

A detailed description of the two long-time projects of the Hymn Society which are now in microform: *The Bibliography of American Hymnology*, and *The Dictionary of American Hymnology: First Line Index*.

Janice Harke Stapleton. "Hymn of the Month: Commemorating Hymnic Anniversaries." *Moravian Music Journal*, 28/2 (Summer, 1983), 43-44.

Provides the background on three hymns: "Jesus, Thou Divine Companion," "O Would, My God, That I Could Praise Thee," and, "We Plow the Fields and Scatter."

James A. Rogers. "O, Dear, What Can the Meter Be?" *Creator*, 5/3 (May/June, 1983), 40-48.

An easily understood introduction to the intricacies of hymnic meter and form by a member of the Hymn Society. There are a number of special details usually lacking in such popular approaches which commend themselves to the serious reader—the presentation of the historic details through photographs, and the mention of the reprint of Austin Lovelace's *Anatomy of Hymnody* for study in depth.

Charles K. Wolfe. "Frank Smith, Andrew Jenkins, and Early Commercial Gospel Music." *American Music* (Spring, 1983), 49-59.

An important article from the inaugural issue of the distinguished new journal sponsored by the Sonneck Society and the University of Illinois. Professor Wolfe has carefully researched the facts of the early days of broadcasting and recording of gospel music in Atlanta and presents an interesting chronicle of the careers of Smith, Jenkins, and their colleagues. The study is based on interviews taken from family members and from libraries and archives from Georgia to California.

Romeo E. Phillips. "Some Perceptions of Gospel Music." *The Black Perspective in Music*, 10/2 (Fall, 1982), 167-178.

Professor Phillips poses the question of black college choirs and their replacement of the traditional spiritual by the contemporary gospel song in their repertoire. Interviews with some of the "deans" of former days who were leaders of the idea of the preservation of the spiritual tradition within the black academic community are reported. In summary: "Unless college administrators and music teachers accept responsibility for preserving the traditional Afro-

American (sic) music, a generation of black children will grow into adulthood without having been exposed to their legitimate musical heritage." (p. 178).

Michael Suffle. "A Review of Richard M. Raichelson's "Black Religious Folksong." Ph.D. dissertation, University of Pennsylvania, 1975 (UM #76-12326)," *Council for Research in Music Education Bulletin*, 76 (Fall, 1983), 71-74.

In spite of Suffle's criticism of the technique of research, this appears to be an interesting consideration of the Afro-American musical genres of Psalm and hymns, folk hymns, anthems, spirituals, jubilee songs, gospel songs, shape-note music, and ballads.

Dena J. Epstein. "A White Origin for the Black Spiritual? An Invalid Theory and How It Grew." *American Music* 1/2 (Summer, 1983), pp. 53-59.

Mrs. Epstein is a recognized authority on spirituals and has published articles in the *Music Library Association Notes* and a book (*Sinful Tunes and Spirituals*. Urbana: University of Illinois Press, 1977) relating to the topic. Here she takes on the article from the *New Grove Dictionary of Music and Musicians*, tracing the history of the fallacy of the origin of the spiritual.

David W. Music. "Ananias Davisson, Robert Boyd, Reubin Monday, John Martin, and Archibald Rhea in East Tennessee, 1816-26." *American Music* 1/3 (Fall, 1983), pp. 72-84.

Kentucky Harmony, first published in 1816 and its *Supplement* (1820), form the common ground for the consideration of these five singing

master/composers named in the article's title. Ananias Davisson often signed the initials A.K.H. (Author Kentucky Harmony) after his name indicating his pride in this important and widely circulated collection. Professor Music traces these composers through various later tunebooks, providing another look as the intriguing process of borrowing in the 19th century. A facsimile edition of *Kentucky Harmony* (Minneapolis: Augsburg Publishing House, 1976. ISBN 0-8066-15646-X, 11-9249) is available for first-hand examination of the tunes considered in the article. As our knowledge of the 19th century singing school is extended through such studies as this, we will be better able to assess the importance of the singing master-composer to hymnic literature of the period.

Robin Leaver. "Holy Chant and Psalm." In: Colin Buchanan, editor. *Anglo-Catholic Worship: An Evangelical Appreciation After 150 years*. (Grove Liturgical Study no. 33) Bramcote Notts: Grove Books, 1983.

Leaver mentions the transition from the original Tractarians and the later Anglo-Catholics. He describes three musical practices which characterize the Anglo-Catholic parishes: surplined choirs in the Chancel, the unaccompanied chanting of Psalms, and organs adjacent to the Chancel. Hymnologists will be interested in the treatment of the hymnals and service music books such as Marbeck's books, and those of Helmore and Neale (i.e. *Book of Common Prayer Noted*, *The Psalter Noted*, and *The Hymnal Noted*), the venerable *Hymns Ancient and Modern*, and the later (1906) *The English Hymnal*.

In the 150 years of the Tractarian Movement its influence has been felt within the Church of England and

beyond (for example see Leonard Ellinwood's *The History of American Church Music* (New York: Da Capo Press, 1970). The importance of the musical contribution to liturgical worship today has deep roots in the emphasis on the role of music in worship advanced by the Tractarians and acknowledged in Robin Leaver's sympathetic article.

Richard D. Dinwiddie. "When You Sing Next Sunday, Thank Luther." *Christianity Today* 27 (October 21, 1983): 18-21.

This inspiring article should be required reading by any church musician who is discouraged or who takes his work for granted. The author is a regular hymnody and worship contributor to *Christianity Today*. The lack of documentation or bibliographical apparatus might annoy the scholar, but the liberal use of quotations of Luther's words adds

interest for the reader in this serious but comfortably flowing article. Luther's contribution to congregational singing include the restoration of congregational singing, the creation of a new hymnody through the writing of texts and tunes, his outline of a model music ministry utilizing voices and instruments, his own personal music making, his insistence on music as an art of excellence, and his wedding of the disciplines of theology and music. Two other contributions which were important but not reported in this "magazine of evangelical conviction" are the German Mass and the German Litany which were important musical opportunities for the congregations of his time. For a look in depth of Luther's musical legacy, the article by Robin A. Leaver and Ann Bond on "Luther" in *The New Grove's Dictionary of Music and Musicians* is recommended.

The Chicago Convocation

The annual HSA National Convocation will be at Elmhurst College, Elmhurst (Chicago), Illinois, July 22

to 24. A brochure giving program details will be mailed to HSA members soon.

Correction

In the October 1983 issue on page 195, please make the following correction under the heading "200th-1784:" draw a line pointing from the tune ELLACOMBE to the tune AVE

MARIA, KLARER UND LICHTER MORGENSTERN. These are identical tunes with different tune names. Thanks to Russell Schulz-Widmar for this correction.

New Hymns

Christmas Hymn

Tune: ST. GEORGE'S WINDSOR 77 77D

Let the songs of earth arise,
Mounting upward to the skies,
Voices joined in grateful praise
For the love that crowns our days.
Long ago the stars of light
Pierced the darkness of the night,
Heard the sons of God proclaim
Glory to his holy name.

Wisemen watching eastern skies
Saw a greater star arise;
Gathered gifts and made their way
To a child amid the hay;
Found God's glory come to earth
In the miracle of birth,
In a father's strong embrace,
In a mother's shining face.

Shepherds in the fields at night
Found their darkness turned to light;
Heard angelic voices sing
Of a more than earthly king;
One whose love would rule the earth
Through the gift of second birth
And the reign of peace extend
Unto earth's remotest end.

Still today we see the star,
Worshippers from near and far;
Still we hear the angels' song
Though the night be dark and long.
Ever in our hearts a voice
Sounds the summons to rejoice;
Calls us to a life of praise
For the love that crowns our days.

Edwin O. Kennedy, 1976

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No Power in All Creation

Tune: ST. THEODULPH 76.76.D.

No power in all creation Can tear us from God's love;
No pain or trouble keep us From care that reigns above.
Though we should be in danger, In hunger, want or fear,
If hatred rise against us, We have God's presence near.

From Him no depth can bar us, Or forces locked in strife;
Death shall not separate us, Nor anything in life.
Through Christ we all can conquer, Find God revealed in Him,
And face with joy the morrow That sorrow cannot dim.

R. Deane Postlethwaite (1925-1980)

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Edwin O. Kennedy



R. Deane Postlethwaite

Edwin O. Kennedy, D.D., was born January 31, 1900 in New York City. His A.B. degree was from Union College, Schenectady, N.Y., 1921; B.D. from Union Theological Seminary, New York City, 1924; and two honorary degrees—from Carroll College, 1939, and Union College, 1953. Ordained by the Presbytery of Albany in 1924, he served three Presbyterian Churches: Ridgeview Community Presbyterian, West Orange, N.J. (1924-34); Christ Presbyterian, Madison, Wisconsin (1934-44); and First Presbyterian, Englewood, N.J. (1944-1952). At present he is a

Pastoral Associate of First Presbyterian, Orange, N.J. From 1952 to 1966 he was Associate Professor of Practical Theology at Union Seminary, where he taught hymnology for two years under Dr. Hugh Porter. He also served in the new post of Secretary of the Seminary under Dr. Henry P. VanDusen during these years.

During one of three exchanges with British preachers, and while visiting his daughter and her husband, Richard Holloway, who was then rector of Old St. Paul's Church in Edinburgh, he wrote the hymn "Let the Songs of Earth Arise" in

1976 and it was included in a small supplement published by the church. He now resides in South Orange, New Jersey.

For permission to reprint this hymn, contact the Hope Publishing Company (See inside front cover page.).

R. Deane Postlethwaite (born March 16, 1925, Concordia, Kansas, and died October 7, 1980, Annandale, Minnesota) graduated with a B.A. and M.A. from the University of Kansas, did graduate work in political science at Columbia University 1951-54, and graduated with an M.Div. from Union Theological Seminary, New York City, 1956. He served Methodist churches in Kansas, New York, and Minnesota, his last charge being at Minnehaha United Methodist Church, Minneapolis.

While singing in a choir of ministers at a funeral of a fellow pastor, he

decided to write a funeral hymn that was an expression of victory and not of despair, a hymn that could be sung at *his* funeral. (It was.—ed.) He also knew, from the beginning, the text upon which the hymn was to be based—the passage from the 8th chapter of Paul's Roman letter that Anders Nygren calls "a jubilant song of praise to the love of God in Christ". ". . . This is an appropriate text for a funeral sermon because in it Paul affirms that nothing (and he explicitly includes death) separates us from God's love. God loves us not only in life, but in death. . . . This is how Christ, by his resurrection made us conquerors; and this is why we, as Christians, believe in eternal life."

The hymn was printed in *Eight Hymns, In Context* as examples of hymns written *in context* so they might be understood in worship context.

Letter: MacDonald's Translation

To the Editor:

In connection with the fine piece by J. Vajda in the July 83 TH, on translations of *Ein feste Burg*, I think it would be interesting to consider the rather "different" translation by the Scotsman James MacDonald (1824-1905):

Our God he is a castle strong,
A good mailcoat and weapon;
He sets us free from every wrong
That wickedness would heap on.

MacDonald translations were used for most of Luther's hymns in Vol. 53 of *Luther's Works*, Fortress, 1965, edited by Ulrich S. Leupold. Of them, Leupold says that, while they are "passed by in common use", they are "the most felicitous attempts to translate Luther's hymns without loss of their original ruggedness".

Sincerely,
David F. Fortney
301 N. Fourth Street
Towanda, PA 18848

Hymnic News



Irving Lowens

Irving Lowens, 1916-1983 John H. Giesler

(John H. Giesler is president of the HSA and a Moravian pastor in Winston-Salem, North Carolina.)

We note, with regret, the passing of one of our important hymnologists and a dear friend to many in the Society. Irving Lowens was born in New York City on August 19, 1916, the son of Harry and Hedwig Lowens. He was educated in New York schools, earned his B.S. from Columbia in 1939, M.A. from University of Maryland in 1957, and completed work on his Ph.D. from the same University.

He served several important institutions during his life, notably the Library of Congress, as assistant head of the music reference section, and reference librarian of sound recordings; the *Washington Star*, chief music critic and editor; the Peabody Institute, as dean and associate director; and Brooklyn College (CUNY), as a visiting professor and scholar in 1975-76.

His publications include many articles and the following books: *Music and Musicians in Early America* (W. W. Norton, 1964); *A Bibliography of American Songsters Published Before 1821* (American Antiquarian Society, 1976); *Ananias Davisson's Kentucky Harmony, 1816* (facsimile edition, Augsburg, 1976); *Haydn in America* (College Music Society); and *A Bibliography of American Tune Books Published Before 1811* [with A. P. Britton and R. Crawford] (American Antiquarian Society, scheduled for 1984). He and his wife Margery had several works in progress.

Lowens' linguistic ability made his work known widely overseas through many scholarly publications and lectures. His administrative ability was evident in numerous posts in many important societies and groups. He received many honors and awards and aided many groups in receiving funding for important projects. He participated as a judge in many international musical competitions. His personal collection of early American singing books, one of the most extensive and complete in America, was deposited with the Moravian Music Foundation in Winston-Salem, North Carolina.

Lowens was active in spite of ill health the past few years, and he died unexpectedly November 14, 1983 at his home in Baltimore. He leaves a brother and two sisters, in addition to his wife Margery. His influence will continue through his writings, but we will miss his warm friendship and counsel.

Lutheran Festival Launches New Hymns

As the result of a search for new hymns in 1982, the Festival of Worship & Witness sponsored by the major Lutheran bodies of North America at Minneapolis/St. Paul June 20-24, 1983 launched six new hymns. These new hymns, published in the festival's Program Book and Festival Guide, include several by HSA members:

"The Spirit of the Sovreign Lord," text by Ron Klug and tune and setting by Allan Mahnka; "Lord, Whose Challenge Draws Explorers," text by David A. Robb and suggested tune, HYFRYDOL; "Go Is the Word," text by Harvey Bongers; "We Find an Image of the Christ," text by John Cord and suggested tunes DUNDEE and ST. PETER; "A World in Revolution," text by David A. Robb; and "The Desert Shall Rejoice," text by Gracia Grindal and tune and setting by Howard M. (Rusty) Edwards.

Further information about these new hymns can be obtained from Rachael Riensche, Augsburg Publishing House, 426 South Fifth Street, Minneapolis, MN 55415.

Luther Anniversary Widely Observed

Jaroslav Vajda

(Jaroslav Vajda, a Lutheran clergyman, hymn writer, translator, and hymnologist, is on the editorial staff of Concordia Publishing House, St. Louis.)

Millions of Christians of all denominations sought to render a fitting tribute to the memory of Martin Luther on the 500th anniversary of his birth in 1483. Literally thousands of events hailed the gigantic figure for his contributions as reformer and

Martin Luther



1483-1983 USA 20c

Martin Luther Stamp

renewer of the Church, translator of the Scriptures, establisher of the vernacular, creator of the Protestant parsonage, pioneer in co-education and the literacy of the laity, and restorer of hymn-singing to the worshipper, and numerous other legacies.

Around the world, Protestants and Roman Catholics reviewed their attitudes toward the Reformation and found occasion to join in seminars, studies, dialogs, processions and even worship services honoring the man who had once divided them, but whose basic theological principles of *Sola Scriptura*, *Sola Gracia*, and *Sola Fidei* were belatedly becoming the basis for ecumenical discussions and closer unity.

Not the least important for the interdenominational constituents of the major hymn societies were the numerous hymn festivals and concerts hailing the hymnic creations and influence on hymnody by the lute-strumming hymn-writer and composer of immortal classics and patterns for a still growing musical literature based on the chorales. Equally memorable for Protestants and Catholics as well was the refine-

ment of the liturgy and the restoration of the cup to the Sacrament of the Altar, not to slight the placing of the proclamation of the Word into a central position in the worship service. It is perhaps in the area of worship where the legacy of Luther converges and affects the largest number of Christians.

Anniversary commemorations centered on the place of Luther's birth

and activity in East Germany, and came to a climax around the date of his birth, November 10. Medals were struck for the occasion, and at least nine countries issued postage stamps. The U. S. commemorative was officially introduced at Concordia Publishing House to Dr. Ralph Reinke, manager in a special ceremony on November 9.

HSA Moves Headquarters to Texas

Shortly before this January issue went to press, the Hymn Society of America's Executive Committee, meeting at Chicago, unanimously voted to accept the invitation of Texas Christian University, Fort Worth, to move the HSA National Headquarters to its campus. The HSA offices will be housed in the TCU music building. Executive Director W. Thomas Smith will be moving to Fort Worth and will supervise the move of the HSA office to the TCU campus. The Hymn Society's office was located in New York city until the fall of 1976, when it was moved to the campus of Wittenberg University, Springfield, Ohio.

Among the reasons cited for the move to TCU are the university's office of rent-free space and other economic advantages plus the opportunity to locate the HSA's headquarters in a major metropolitan area noted for its interest in church music. In addition to TCU, Fort Worth is the location of Southwestern Baptist Theological Seminary, the largest theological seminary in the nation which currently has more than 300 church music degree students.

The new address of the HSA is:
Hymn Society of America
National Headquarters
Texas Christian University
Fort Worth, TX 76129

Announcing the Publication in Microform of

- 1. A Bibliography of American Hymnals**
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-

General Choral Music Based on Hymns

Reviewed by Donald F. Pihlaja, Associate Professor of Music, Rocky Mountain College, Billings, Montana.

Edited by Barbara Dobesh, Organist and Director of Music, First Congregational United Church of Christ, Billings, Montana.

This Is My Father's World (TERRA PATRIS), arr. Werner P. Grams Augsburg 11-2121, SATB, 1982, 60¢.

A refreshing and effective arrangement. Stanza 1 is unison, with the keyboard accompaniment moving in contrary motion to the vocal line, and with tasteful use made of passing tones and suspensions. Stanza 2 is a two-part canonic setting, with a choral keyboard accompaniment of a closed, transparent nature. Grams adds color throughout by the skillful

use of open fourths and fifths in the accompaniment, and, in the *a cappella* setting of verse 3, gives the singer the opportunity to experience this harmonic approach.

How Firm a Foundation (FOUNDATION) arranged John Rutter, SATB, organ. Hinshaw, HMC 557, 1983, 70¢.

This sturdy American folk hymn is set with the "Rutteresque" touch of romantic harmony. Stanza one is

unison, with the addition of congregation suggested; stanzas 2 and 4 are choir, SATB; stanza 3 suggests unison choir and congregation, with a second choir possibly doubling the organ accompaniment. Stanza 5 has a soprano descant, with all other voices unison, and a free organ accompaniment. All five stanzas are in A-flat major.

Christ Is Made the Sure Foundation (WESTMINSTER ABBEY), adapted from an anthem of Henry Purcell, setting by Drummond Wolff, SATB, optional congregation, 2 trumpets, 2 trombones, organ. Concordia 98-2564, instrumental 97-5700, 1982, 85¢ choral score.

This text takes on a new spirit as it revels in the Baroque love of contrast, continuous bass line movement, and rhythmic vitality of Purcell's tune. This tune is stated alternately in the introduction between the brass and organ. Stanzas 1 and 2 are unison choir, with optional congregation. The accompaniment is with organ only on stanza 1, organ and brass on stanza 2. Stanza 3 is an *a cappella* choral setting, with change of key, *meno mosso* tempo, and simple, effective embellishment of the melodic line. A brass and organ interlude leads into a unison 4th stanza with a festive accompaniment. This would be a suitable wedding anthem, perhaps coordinated with other Purcell music.

Come, Holy Ghost, tune by Louis Lambillotte, S. J., d. 1855, setting by Noel Goemanne, congregation, SATB, organ, optional trumpet, G.I.A. G1896, 1974, 60¢.

A simple yet effective setting of a hymn text that can be satisfyingly done with small forces. The descant is well within the grasp of a young

player, and adds an air of nobility to the setting, a distinctively Goemanne touch.

Concertato on "Rejoice, the Lord Is King" (DARWELL'S 148TH), setting by Noel Goemanne, SATB, congregation and organ, one or two trumpets, G.I.A. G-2223, 1979, 50¢.

Of special interest in this setting is the trumpet thematic material throughout, and the interchanging of phrases of the tune between the voices in the third stanza. The fourth stanza has a varied harmonization from the straight-forward hymnal setting of verses one and two.

Sing, Sweet Song (early American, CINCINNATI), arranged Gilbert M. Martin, SAB, Handbells, Keyboard. Hinshaw HMC 629, 1983, 70¢.

A charming composition of a smooth, gentle nature. Much of this anthem is written for unison voices, with stanza 2, SAB. Scoring is for a three-octave set of handbells, with keyboard added to second and third stanzas. Mildly dissonant chords occasionally in bell parts and SAB stanza.

Introits and Responses for Contemporary Worship, compiled by Paul Hammill, Pilgrim Press, 1983.

A collection of 45 alternative worship materials, many utilizing existing hymn-tunes, written by a cross-section of composers, including Persichetti, Gelineau, Vaughan Williams, Daniel Moe, Gordon Young, with several of Hammill's own compositions. Musical settings include unison, rounds, and mildly dissonant chordal ones. A worthwhile investment for those who use this type of material in their services.

Their Words, My Thoughts, Oxford University Press, 1981.

From the introduction . . . "a book of hymns, songs, poems, thoughts and pictures . . . you will use during assemblies, with friends in class, or when you are by yourself . . ." A most attractive collection of 98 folksongs, spirituals and hymns—some old, many new, by writers such as Sydney Carter, Fred Pratt Green, and others. Beautifully illustrated, with poetry and prayers interspersed throughout. A useful alternative to the many contemporary folk collections of recent years. Definitely British. A separate accompaniment edition is available. This would be a delightful gift for youth leaders, Sunday School teachers, and anyone who works with children's music.

* * *

Rejoice Together, by Albert Bayly, published by the author at 3 Church Lane, Chelmsford, Essex, CM1 5SF, 1982. (soft bound)

We talk of the Hymn Explosion, and we usually refer to the writings of English authors who published after about 1969. When Albert Bayly first became known he was a very lonely voice. In the 1950s only Canon G. W. Briggs was still active in hymn writing in any comparable way in Britain.

In some ways Bayly waited long for recognition, and indeed fared better in the USA than in his homeland. When *Congregational Praise*, the hymnal of his own people, was in preparation the index was closed in 1947, and by then Bayly had written a few hymns; when he published *Rejoice, O people*, before CP actually appeared, there was much gnashing

of teeth about what we had missed. And now Bayly is among the most sought-after writers in English. Although he is only two years older than Pratt Green, he is almost a generation older as a published hymn writer of importance, and of course no educated hymn book on either side of the Atlantic dares to go into print without using at least one of his hymns.

This is his fourth published collection (I think), and it is doubly welcome because it contains, in Part I, 26 of his latest pieces, and then, in Part II, revised versions of the material in his first book, *Rejoice, O People*, which has gone out of print. That book, now more than 30 years old, contained what have become some of his most famous texts—"Rejoice, O People" itself, "What Does the Lord Require?" and "O Lord of Every Shining Constellation," to name only three. But there are many precious things here that have not been used and that future editors will want to look at afresh.

The music that appeared in the earlier book hasn't been reprinted, and I have the best of reasons for judging that that's just as well, at least in some cases. But reading these things again reminds me what an original writer Bayly always is—and especially how valiantly he led us, away back in 1950, into the way of thinking that the ensuing decades were going to demand.

As with all his collections, this contains poems of a more general kind as well as hymns; but in this society it is for his hymns that we especially honor this splendid writer. We all hope that in his case the opening sentence of his Preface isn't true: he modestly suggests that he may have finished writing; we know he hasn't.

By the way: readers may like to

know—what the preface also tells us—that for permission to use his work one now applies to the Oxford University Press in London.

Albertus Magnus, Salve!

Erik Routley

Westminster Choir College

Princeton, New Jersey

Christian Hymns Observed by Erik Routley, 1982. Prestige Publications, Inc., Princeton, NJ 08540. \$9.95 (soft bound).

Only one with Erik Routley's encyclopedic grasp of Christian hymnody could write a book such as he has offered us in *Christian Hymns Observed*. In about 100 pages, he surveys Christian hymnody from New Testament times to contemporary issues such as that of modern and inclusive language. This survey is not made by a simple cataloging of hymns, authors, and dates. Rather, it expresses the flow of hymnody in terms of human experiences which bring alive not only the nature of this flow but also the dynamics involved in it. His own comment is that this does not present an exhaustive survey of hymns but rather offers "... an insight into what happens when people sing them".

The consistent thread running through the book is the concept of hymns as the folk song of the church. Accompanying this is the suggestion that the use made of hymns is more important than their intrinsic characteristics. Thirty years ago Routley identified a "good" hymn as being "well written, well chosen, and well sung" (*Hymns and Human Life*, 1953, p.229). Now this is substantially reconsidered. "For every point of danger in bad writing or bad composing I would award ten points of

danger for bad use, bad choice, casual and insensitive attitudes towards hymns. And I would award a hundred for the unscrupulous use of them to soften up people. . . ." (*Christian Hymns Observed*, p.106). The uniqueness of the book lies at this point. While rich in scholarly data, there is an objective, successfully achieved, of enticing the reader to get beyond that data to consider its implications for the life of the church.

Christian Hymns Observed was written in relationship to Routley's historical series of audio tapes, *Christian Hymns*, but is not really a companion in the traditional sense. It enriches the tapes with additional human, social, and ecclesiastical information. In addition, it touches on areas such as Welsh, Appalachian, and gospel hymnody in developing the "folk" emphasis. The final third of the book traces developments of the 20th century in both England and America through the 1970s. Issues are raised which are of immediate relevance and importance. There is an appendix of 11 illustrative contemporary hymns (none of which is in the *Panorama of Christian Hymnody*); also an index of 90 hymns referred to in the text. This is in the form of a useful table showing in which of 15 U. S. and English hymnals they may be found.

In the final chapter, Routley expresses in summary that which may have been his most distinctive and continuing contribution to hymnody and church music. He suggests that the disciplines related to words and music are not of ultimate importance. More important are attitudes and motivations. In church music, these have moral and theological significance and are at the heart of that which the church is all about.

It is here that the book's subtitle,

"When in our music God is glorified," finds its highest meaning.

Robert H. Mitchell
American Baptist
Seminary of the West
Berkeley, California

The Faith We Sing by Paul S. Schilling. 1983. The Westminster Press, 925 Chestnut St., Philadelphia, PA 19107. \$14.95 (soft bound).

Paul Schilling, retired Professor of Systematic Theology at Boston University, has done a more nearly perfect job of the impossible task. At least this work would be more nearly perfect, if there were others of its genre with which to compare it. The impossible task is threefold: achieving balance and fairness to most segments of contemporary Christianity; assessing hymns of worship with the critical scrutiny of a skilled systematic theologian; writing a readable book about hymnody and systematic theology.

This kind of book is long overdue. It is appropriate as a text for courses in worship, hymnology, liturgics and as an adjunct text in systematic theology. Schilling skillfully weaves classical and 20th century theological criteria and assessments around the hymn texts and the end product is a very pleasant fugue, motet, gospel song, Gregorian chant or whatever.

Like all Gaul the work is divided into three parts, a brief ORIENTATION (Why Do the Words Matter?, Hymn Tunes and Theological Meaning, Criteria of Evaluation); MAJOR BELIEFS VOICED IN HYMN TEXTS (God, Humanity, Jesus Christ, The Holy Spirit, The Church and Its Mis-

sion, The Christian Life, Consummation); and SPECIAL TOPICS (Gospel Hymns, Folk Hymnody, Inclusive Language). It takes a great deal of gall, if that is the same as reckless courage, to take on the hymns of the church(es). Schilling doubtless remembers Nestorius, who was not so much the heretic he was declared as a musical iconoclast, who dare to take on one of the favored phrases of fourth century hymnody. But Schilling need not fear; for, as he points out in the orientation section, few take the hymn words too seriously anymore. He also doubtlessly knows that few take systematic theology very seriously anymore either. Schilling need not fear the fulminations of the radical right, for they will not read the book after it is determined that he is critical of some gospel songs and of excessive penal substitutionary theories of atonement. If one would have read on she/he would have discovered that Schilling is far more empathetic of these areas than others who dismiss the bloody (in the precise and not the British sense) hymns out of hand.

The bibliography, authors' index and first line indices reflect enormous breadth and evidence what must have been the author's years of friendly and involved research. He runs the gamut from Washington Gladden to Bill Gaither, from *The Hymnal 1940* (Episcopalian, *natürlich*) to *Hymns for the Family of god* (evangelical, *mabile dictu*), from "As the Lyre to the Singer" to "Amazing Grace, How Sweet the Sound." Furthermore Schilling gives every evidence of having heard, sung, studied, and reflected on all that he quotes. Even more unusual, he does not quote merely the first and last verses of a work. He knows the "innards" too.

Of particular interest are the chapters on special topics. As one might suspect of a Boston personalist, he bends over backwards to be fair to ethnic minorities and women. The struggle for tolerance of conservative gospel music and contemporary evangelical music is carried on valiantly. Occasionally, he loses a round and gives in with a condescending *noblesse oblige* or a dismissal formula such as "shallow theology and unworthy music." Nevertheless, he is a gentleman and a scholar and his book demonstrates both of those characteristics. For example, "the most impeccable theology may fail to touch people at the point of their greatest need. There is likewise no place for an elitist Christianity that looks down on those whose educational and cultural opportunities have been limited." (p. 183) Schilling's sword cuts both ways. "On the one hand, large numbers of professing Christians who have not been noticeably influenced by gospel songs are just as lacking in social concern as those who contentedly sing of being saved by the blood." (p. 184)

Schilling has performed yeoman service for all seriously interested in Christian worship. One might quibble, and I do, about his retaining Addison's "The Heavens Are Telling" with its pre-Copernican cosmology. But one must approve, and I do, his advice that not all Christians can sing all of the words to all of the religious music put before them. There is a time for keeping quiet. And there is a time for singing, and one will want to after reading this good book.

William L. Hendricks
Golden Gate Baptist
Theological Seminary
Mill Valley, California

The Piety of John Calvin, trans. and ed. by Ford Lewis Battles and Stanley E. Tagg. Grand Rapids: Baker Book House, 1978. 180p. \$9.95.

The popular image of Calvinism does not encourage the notion that its founder was a man of self-conscious piety. True, John Calvin's devotional statements seem meager and reticent, as compared with Luther's Table Talks. Nevertheless, these are tantalizing glimpses of the Geneva Reformer, which reveal that he was also a hymnist!

The anthology is in six parts: (1) The Spiritual Pilgrimage of Calvin—a witness of personal experience taken from the introduction to his commentary on Psalms; (2) The Kernel of Calvin's Faith—a bit of the commentary of Romans, setting forth the relationship of law, gospel and conscience; (3) Calvin on the Christian Life—from chapter 17 of the *Institutes* and first published in English in 1549 as *he Life and Conversation of a Christian Man*, translated from the Latin by Thomas Broke; (4) Calvin on Prayer—a treatise which includes a commentary on the Lord's Prayer; (5) Prayers of Calvin; and (6) Metrical Psalms translated by Calvin. The entire volume will be welcomed by those interested in historic devotional literature. The last two chapters are particularly significant for the light they shed on Reformed worship practice.

Chapter five sets forth the model liturgies early Calvinists followed at Strasbourg and Geneva; much of the same material is included in *Liturgies of the Western Church* (ed. Bard Thompson).

Chapter six gives new translations of the Reformer's metrical versions of Psalms 25, 26, 46, 91, 113 and 138, with musical settings for organ and choir. It is commonly known that

Calvin was encouraged to develop congregational psalm-singing by the earlier work of Martin Bucer and Wolfgang Capito in Strasbourg; their first psalter (in German) appeared in 1524. The first French reformed believers in Geneva had no music at all, and Calvin had complained that the result was a "cold tone" in worship. Later, when he pastored the emigrant French congregation in Strasbourg in 1538, Calvin obtained some psalm versions by the court poet Clement Marot. Inspired by Marot's work and by certain tunes by the German composers Matthias Greiter and Wolfgang Dachstein, he undertook to versify certain psalms himself, plus the decalogue, the Apostles' Creed and the *Nunc dimittis*. Calvin's French psalms are said to have more strength and directness but less polish than Marot's; they were dropped from the German psalter of 1551 and from the Strasbourg edition sometime afterward.

In this volume, the original psalm melodies have been given a harmonized organ accompaniment with alternating stanzas in choral polyphony, with the hope that they may be used by modern church musicians. It is a pleasant and devoted thought but not a strong possibility, despite the good work by composer Stanley Tagg. The unrhymed English texts are almost as unattractive as those in the Sternhold/Hopkins and Tate/Brady psalters which held sway until the 19th century in England, and well-nigh quenched the interest in English psalm singing for all time. One example from Psalm 25 should suffice to show their archaic verbiage and awkward construction.

To Thee, Lord, I will elevate,
My soul to get its help from Thee.
Oh, let me not as straying sheep
Be now confounded in my hope.

Let not my foes, I pray Thee God,
Delight in making sport of me,
Perceiving me in extremity
From long oppression suffering.

Though it is doubtful that these settings will find wide acceptance with congregations or choirs, many better versions are available and are being sung regularly by liturgical communions. If this book encourages other pastors and musicians to seek them out, it will render good service to the church.

Donald Hustad
School of Church Music
Southern Baptist
Theological Seminary
Louisville, Kentucky

The Electric Hymnal. 1983. Word, Inc., Waco, TX., shrink-pack, \$12.95 per hymn.

Hymn Transparencies. 1983. Lillenas Musiccreations, Lillenas Publishing Co., Kansas City, MO., string-tie envelope, \$19.95 per volume.

The Electric Hymnal is neither electric nor a hymnal. A new and interesting development in hymn publishing, *The Electric Hymnal* is a project in which individual hymns, gospel songs, and choruses are published in kit form. There are 17 songs currently available and additional titles are scheduled for publication.

According to the publisher, "Each song kit contains lyric cell(s) for overhead projector, lyric slides for slide projector, 3 loose leaf copies of the printed music (for leader/accompanist, leader/projectionist, etc.), [and] 1 accompaniment cassette (track recorded on both sides; one side includes computerized signals for slide projectors with automatic advance feature)."

The Electric Hymnal frees the singers' hand . . . there is no hymnal to hold. Unfortunately, the singers' eyes are also freed of two very important items. The music is not projected and, in some cases, stanzas are omitted. An example is Heber's "Holy, Holy, Holy." *The Electric Hymnal* does not include the important third stanza, ". . . though the darkness hide thee . . ." This is a weakness.

The accompaniment is creative and certainly has potential for enhancing congregational participation. A typical format includes an instrumental introduction and a modulating interlude before the final stanza. Slight variations of this format give each hymn its own character. It may be the *Electric Hymnal* will find its greatest usefulness outside the sanctuary in retreat settings, retirement centers, etc.

Hymn Transparencies and *The Electric Hymnal* are similar projects. Each *Hymn Transparencies* volume (envelope) includes 10 hymns or songs, each on a separate transparency which contains both words and melody, one glare reducing tinted overlay transparency, and two companion songbooks. Additional songbooks are available at \$1.25 each.

Hymn Transparencies does not have taped accompaniment. The companion songbooks are fully scored for keyboard and guitar accompaniment.

The two volumes of this expanding project currently available are both devoted exclusively to popular scripture songs. With the growing acceptance of scripture songs the first two volumes of the project may well be in demand. The price is reasonable.

Hymn Transparencies and *The Electric Hymnal* need not be regarded as a threat to the use of hymnals for congregational singing. Both publishers have well established hymnals in cur-

rent use. These kits should be regarded simply as new types of hymnal supplements to be considered and accepted or rejected.

Terry W. York
New Orleans Baptist
Theological Seminary
New Orleans, Louisiana

Jahrbuch für Liturgik und Hymnologie, Vol. 23 (1979). Ed. Konrad Ameln, Christhard Mahrenholz, Alexander Volker. Kassel: Johannes Stauda Verlag. ISBN 3-7982-0151-x. xvi and 263p. DM 96.

The *Jahrbuch für Liturgik und Hymnologie* (JbLH), published annually by the Internationale Arbeitsgemeinschaft für Hymnologie (IAH), characterizes some of the differences between hymnody in North America and Europe. North American hymnologists may be well aware of the liturgical setting and pastoral values of hymn singing but tend to write about hymnody as a separated area of study. Conversely, the JbLH has always divided its contents between liturgical contributions and hymnological studies. Each issue contains a few major articles in both disciplines in addition to a series of brief studies. A concluding report of recent publications in liturgy, music, hymnody, and theology, covering many different languages and nations, fills out each issue.

The 1979 yearbook, unlike earlier volumes however, contains no report from the USA. (English-language readers will, however, rejoice at Robin Leaver's report from the United Kingdom.) This situation may be due to the fact that only two North Americans appear in the lists of contributing editors, and those entries are long out of date. Let this be a challenge to some zealous colleague

to become involved in IAH activities and share reports of North American research with our European counterparts!

The 1979 volume of the JbLH contains three major articles. The first is a study of ordination by Frieder Schulz. It examines conflicting traditions of ordination, installation, and confirmation, especially in the church orders influenced by earlier Württemberg and Luther rites.

The current fascination with structuralism is noted by Karl-Heinrich Bieritz in a study of the significance of official church orders. Using a carefully defined system of structuralists categories, Bieritz uncovers the various modes by which liturgical rites (especially the texts) achieve significance. He makes several points worth repeating in a time when liturgical loyalties are torn between the innovators and those who publish authorized liturgies. Bieritz reports that the idea of the liturgy as possessing a "structure" is relatively new. The structure discovered in the liturgy is a system of continuities which ensure identity of experience from one time and place to the next. To codify texts in such way as to fix the structure, however, will not necessarily achieve the desired effect of continuity. Situations will vary, thus changing the syntactic significance of the rite and its structural elements. Churches, therefore, ought to expand the "codes" which regulate congregational action, thus ensuring freedom and differentiation which will facilitate some commonality in the symbolic communication at the heart of all liturgical experience.

Hymnologists particularly will be interested in the publication of a new military hymnal in Germany. The new book is the subject of both a major article by Andreas Wittenberg

and a shorter report. Wittenberg examines the background of the hymn selection, noting the changes in attitudes toward war and peace in four critical periods since Luther's time. The new book, it is revealed adheres closely to very early Lutheran ideas of war as an occasion for repentance and rejects the image of war as an act of liberation or a "holy" struggle.

The brief report on the new hymnal indicates that the new hymnal was developed less for liturgical use than for the personal devotional practises of the soldier. It is suggested that the book may be based on an illusion of intense spirituality on the part of German military personnel. The new book also seems to assume that all military persons are hymnological primitives who must be given only the most common, simplest materials—even at the expense of a real Christological emphasis. All this is only too familiar to anyone who has helped edit a hymnal—or chosen hymns for parish use.

This volume, like its predecessors, offers a broad range of concerns and a high level of scholarship (most of the time) to the hymnological student. Particularly since the IAH has expanded its activities to include many British and North American hymn society members, it would be well to consider the total readership in the future. The high level of American scholarship ought to take its place besides the German studies. It might be found that European and American hymnologists have more in common than might be supposed at first. Such a discovery might help justify the fearfully high price of JbLH volumes.

Victor Gebauer
Concordia College
St. Paul, Minnesota

History of American Catholic Hymnals: Survey and Background by J. Vincent Higginson, 1983. The Hymn Society of America, Wittenberg University, Springfield, OH 45501. \$13.95.

The career of J. Vincent Higginson spans the history of the development of hymnody in the 20th century Roman Catholic Church in the United States. His activities with the St. Gregory Society and the Hymn Society is demonstrated by the numerous articles and studies he provided for the journals of these two organizations. The first fruits of his 30 years of research and continuous interest in hymnody were reaped in 1976 with his *Handbook for American Catholic Hymnals*, a study of collections published between 1871 and 1964. That scope is widened with his latest book, *History of American Catholic Hymnals, Survey and Background*, published by the Hymn Society just this year. The time frame is expanded to 1787 and to 1970.

A brief analysis and description is given to over one hundred entries starting with the noted collection by John Aitken, *Anthems, Hymns, etc. Usually sung at the Catholic Church in Boston*, 1787. The last entry is a description of the Bennett and Hume compilation, *Hymnal of Christian Unity* published by the Gregorian Institute of America in 1964. The hymnals, collections and worship aids cited by Higginson make up the in-between.

In the description of the individual entries Higginson takes much time and space to describe the historical milieu which produced the more important collections. For example, he writes four and one-half pages on the English Oxford movement and the Oratory movement of mid-19th

century England. This study provides invaluable data as to the personalities and places crucial to the development of English tastes in hymnody and the subsequent influence on American tastes. From these two movements flowed the poetry of the author/translators, Edward Caswall and Frederick Faber, two major contributors to 19th century religious verse. Higginson's information fills in an obvious void in the knowledge of the relationship of English Catholicism with that of the Roman Catholicism of the United States. The works of these two English clerics surface quickly in the hymnals of the second half of the 1800s. Placed in historical context, their works are seen as the backbone to quality hymnody in the Roman Church on both sides of the Atlantic. Higginson repeatedly brings the hymnists and their contemporaries into focus throughout the *History*.

The Oratorian hymnals, the Sodality hymnals and the catechetical hymnals are listed and described. The 20th century receives equal emphasis with an inciteful analysis of the major breakthrough in quality hymnody for Roman use, *The St. Gregory Hymnal* of Nicola Montani in 1920. Higginson unearths a little known fact that Montani adopted many hymn tunes from the Slovak communities of Eastern Pennsylvania whose music Montani would have known by his possession of several hymnals in the Slovak language. Montani used every source available to him in his hymn collecting.

Such a survey obviously never ends. Undoubtedly, there are many more hymnals lying on shelves waiting to be discovered, catalogued and described. With the avid interest in the 19th century church which is

attracting much research these days, those hymnals and service books will need to be analyzed and placed into proper historical context in the same manner which Higginson has done in this book.

Not only will these historical hymnals be included, present collections will need to be given appropriate treatment. The last two hymnals considered in the *History* are the *Peoples Mass Book* (1964) of Omer Westendorf and the *Hymnal for Christian Unity* cited earlier. No doubt in a future edition of this *History* Higginson will want to deal with the enormously popular *Worship Hymnal* and *Worship II* of GIA Publications of Chicago. At this writing, over three-quarters of a million *Worship Hymnals* have been sold, making this red colored hard back hymnal rise to the status of a national hymnal for the Roman Catholic Church in the United States—national by function and numbers, if not by designation. The distinction of "Hard Back" is important because the most ubiquitous worship aid is the monthly subscription version of the readings, liturgical texts and music for each month of the year. Its form, style and manner of usage prohibits its inclusion in the traditional understanding of hymnal and service book.

Another area for expansion in a future edition of the *History* would be the folk style material such as the two volumes of the North American

Liturgy Resources, *Glory and Praise*. It is these two volumes which contain much of the music of the trend setting folk ensemble, The St. Louis Jesuits.

The ground which Higginson has broken with this *History* produces many furrows which could easily be expanded into important musicological and liturgical research. Just the transferral of European religious culture to the 19th century Roman Church in the United States receives new light from Higginson's tracing of the English influences. The whole business of catechetical techniques and musical exercises provided fascinating reading for the student of religious education. Despite the occasional lapses in grammar and fragmented sentences, Higginson's book assures him a place in the history of Roman Catholic Church in the United States. That place will continue to be revered by my generation of church musicians and those coming after us as we all push his work even further to discover the American Church at prayer and praise; first as immigrant to the American shores and then as first class citizens.

Fred Moleck

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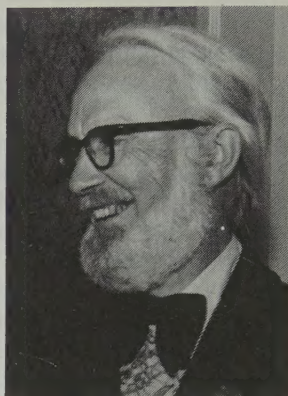
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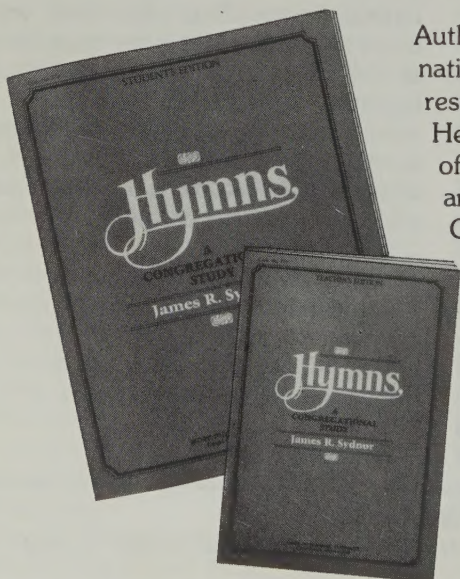
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
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